Type Lore

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POPULAR FONTS OF TODAY
THEIR ORIGIN AND USE

*The History
of the Art of Typography
Succinctly Related for
Practical Men*

By J. L. FRAZIER

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1925

FOREWORD

THOUGH excellent and thorough, most available works on
the history of typography contain too much detail matter
for readers whose previous study, if any, has been slight. With
minor movements and personalities considered along with the
major ones–by periods or nations–the general and the newer
readers are confused by the array of detail and in consequence
often fail to grasp the main features in their order. Still another
effect of all this detail–for initial study at least–is that it causes
many to regard the subject a "dry" one. I know because they've
told me so. Yet every printer or typographer who is worthy of
the name ought to know just how and from what his craft has
developed, and the men who have achieved greatness through
their efforts in "the art preservative of all arts."

"Type Lore" is intended to supply the main facts regarding
the development of types. It seeks to aid comprehension and
remembrance by an ostensible discussion of the present day's
most popular faces of type, which, considered in the order that
their ancestors came upon the scene, serve as a background for
relating the leading facts of typographical lore.

I am pleased to contemplate my invisible audience as real
workers, but not as bibliophiles–in short, fellows who at the
case actually "stick" type or at their desks plan typographical
design. Hence the recommendations as to suitability and the
suggestions for the practical use of the various types. As you
read "Type Lore" you will find many prominent and capable
men quoted throughout. This is consonant with my idea that
a book should be written for the benefit of its readers and not

for the author's own exploitation. This book is a presentation of what one, separating the wheat from the chaff, has found by number and calibre of proponents to seem authoritative.

Following the plan of the author and designer, three "good friends and true" have in consultation as well as by actual work contributed measurably to the book's physical excellence.

SAMUEL A. BARTELS has covered himself with glory by his masterful composition of the text. I am informally dedicating this volume to My Friend Sam, not only because he has done fine work and proved an agreeable team-mate, but because he typifies the practical, efficient and learned typographer.

FRANK M. KOFRON, following a rough sketch of mine, has executed the title page in fine manner. Frank is one of God's real noblemen, and he will some day be one of our foremost designers, despite the misfortune of war, to become eligible for which he submitted to an operation and as a result of which he has just been released from a tuberculosis sanitarium.

PAUL RESSINGER drew the cover. Paul's ability is so widely recognized and his services so greatly in demand that I count his doing this design gratis as decidedly complimentary.

Public spirited contributions were made by Morris Benton and Wadsworth A. Parker, American Type Founders Co.; the Champion Coated Paper Co., Hamilton, Ohio; Sol Hess, of the Monotype company, and Walter Bleloch, Linotype company. Encouraging me in efforts along these lines is the loyal support of Harry Hillman, editor of *The Inland Printer,* with whom for years, without a moment's break, I have enjoyed one of man's greatest blessings: solid, true, understanding friendship.

<div align="right">J. L. FRAZIER.</div>

Chicago, July 20, 1925.

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Chapter I. *Types in General*

FACES of type are like men's faces. They have their own expression; their complexion and the peculiar twists and turns of line identify them immediately to friends, to whom each is full of individuality. One who has worked with letters long enough to merit the title of printer remembers a type face as the ordinary man remembers a *man* face. The layman, however, is at sea; it isn't in him to remember a certain type face, once, twice or thrice its name and distinguishing marks are pointed out to him. Students in advertising classes conducted by your author persistently ask "How can I learn to recognize the different faces?" The only answer that can be given is "by association." One must live with type faces and consider them as things alive and full of character. Laymen don't understand that they are accustomed to recognizing men's faces through long association, whereas they have little or no acquaintance with type faces.

As we have divisions of mankind, so we also have similar divisions among letters. In general, type faces take five forms, as follows: Gothic, Roman, Italic, Block and Script. These five are the basis of all type faces, except in those languages like Hebrew and Russian, which have peculiar styles of their own. As we set the Italians apart from the Swedes by recognizing their broad racial characteristics, so we distinguish one Italian from another by his individual features. Thus, each one of our broad divisions of type faces, like Roman, has several or many individuals of varying details, beauty and utility.

While this book was prepared for the instruction and the entertainment of those who already have some knowledge of type faces, the foregoing elemental statements appear essential to the completeness of the text. Their mention and the limited illustration provided herewith will, furthermore, serve as an introductory for those others who, though deeply interested in types, have been denied considerable association with them.

Type   𝕿𝖞𝖕𝖊   Type

Block   Gothic   Antique

Type   *Type*   *Type*

Roman   Script   Italic

It will be seen that six forms are illustrated, whereas it has been stated that all type faces fall into one or another of five classifications. The added form, titled "Antique" in the display above, was not mentioned because it is in reality a variety of the roman. It is shown, however, because, while adhering in general formation of characters to roman, the style of the letter differs materially in *technique* of design. Stem and hair line are always of greater thickness in the antique alphabets than in the standard roman faces, but the essential characteristic and mark of identification is the square, unbracketed serif.

Antique type was introduced at a time when the prevailing romans were thin and emaciated, with protracted hair lines and frail serifs. Many and varied are the forms of antique that have come and gone. An early and very bold representative of the

style, which, DeVinne says, was probably cut before 1820, is the ancestor of today's Bold Antique, which is, like its more immediate predecessor, Doric, smoother and more refined in design as a result of bracketing the serifs. Similar in design is the condensed Clarendon, once very popular. That letter was made in both bold and light face, but in the latter form no antique has survived. The style is best adapted to type faces of medium weight, it seems, as the single representative of this class at present widely used, the deservedly popular Bookman series, is about midway between the average bold face and the average light face. The fact that but a single page in the latest catalogue of the American Type Founders Company is devoted to showing all sizes of Cushing Antique, the form selected to illustrate the style here, mainly because of its having square serifs, and the further fact that Bookman (Old Style Antique) is considered at length later on in this volume, makes further attention at this point unnecessary and undesirable.

Since the details of italic fonts are the same as their roman companions the former are given rather scant consideration in succeeding chapters. Interesting, essential facts must, therefore, be stated at this time. Italic, so named because it was invented in Italy, is, broadly speaking, simply the roman form sloped. While there is no hard and fast rule governing the slant, the slope of most italics is from twelve to twenty degrees.

The first italic type was employed by Aldus Manutius on his famous edition of *Virgil,* published at Venice in 1501, and is said to have been cut by Francesco de Bologna to imitate the beautiful handwriting of Petrarch, famous Italian poet. The form at first consisted only of lower-case (Plate IX, opp. p. 39) important words being started with small roman capitals and it was independent of any roman font. The italic was used for

the complete text and in the hands of Aldus and the Elzevirs it made an admittedly graceful page medium, but somewhat too informal, in our estimation, and less legible than the more dignified roman style. The use of italic for emphasis in roman text was a later development, which some say has marked the loss of its individual character, and not until Garamond made matched romans and italics was associated use considered.

Aldus, whose complete name was Theobaldus (Aldus) Pius Manutius Romanus, was born at Bassiano in 1450. He was one of the greatest of the so-called "fifteenth century masters" and successor to Nicholas Jenson. Famed wherever good books are appreciated, Aldus is revered especially for the high ideals that influenced him to take up printing. This is best indicated by the following quotation from his first book: "We (Aldus and his associates) have determined henceforth to devote all our lives to this good work, and call God to witness that it is our sincere desire to do good to mankind." A noble principle.

The script form is shown as a matter of reference only; the style has no place in advertising, in book or in general display typography. It developed from the running or writing hand, the cursive element being retained with the linking together of the characters. Script lettering came into its greatest vogue during the Georgian period in England and was extensively employed, usually in connection with the upright roman, in carved panels of wood or stone, and in engraving.

In view of the matter which follows it seems essential to mention here several parts of the individual roman letter. The thick stroke is called the *stem,* the thin stroke the *hair-line* and the short cross line at the end of a stroke in roman (italic, too) is the *serif.* The round mark at the end of such letters as the f, j and y is called the *kern.* Hair-line and serif are important
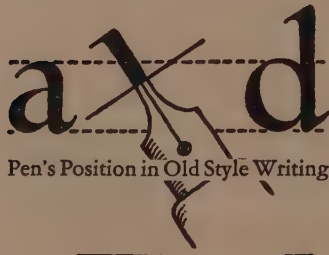
in setting the style of a type, which brings us to the "meat" of this chapter, a subject on which there is much uncertainty, but which, in reality, is simple as two and two.

We refer to a distinction that is often made among roman types. Subtle, perhaps, compared with the broader markings which set gothic apart from roman and block, but interesting and important, nevertheless, is the division into what we call the Old Style and Modern varieties. Types of the former kind have descended with only minor changes from the first roman (Italian) types cast in the fifteenth century. Modern faces are the result of an effort made near the close of the eighteenth century to bring the old style roman letters, the only variety then in use, into harmony with the taste of the time in matters of design. The idea was to copy letters such as were engraved on metal as titles for copperplate etchings and engravings.
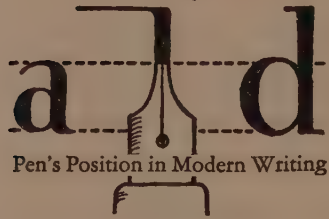
While the kind named "modern" is the later development, and while the name was justified when it was applied, it means nothing in that sense today, when old style romans are by far the more widely used. Old style types are the most practical for all general purposes, as well as the most beautiful.

Quite an obvious distinction between old style and modern romans is seen upon a comparison of the relationship of stems and hair-lines. In the former style there is comparatively little difference in the thickness of the lines, whereas modern roman types are distinguished by a decided contrast between the light and heavy elements. The down strokes are somewhat heavier than in most old style types and the cross strokes are reduced to a minimum. Without any decided contrast in the width of its strokes, old style sets into a smooth, grayish, well balanced page. Modern types make a blacker page than old style when printed on enameled paper, for which they are best suited, and

they have a sparkle and an effect of brilliancy, pleasing in small doses but quite tiresome when page upon page of it must be followed. The comparatively small amount of impression and ink needed on coated papers permits the hair-lines of modern type to print as they should and the letter as a whole to have its natural appearance. Adversely, old style types show to best advantage on rough paper, as the amount of impression and ink then necessary gives them a vitality that is almost fully lost when they are printed on enameled, glossy stocks.

Pen's Position in Old Style Writing

Pen's Position in Modern Writing

However, only the simplest of the distinctions existing between old style and modern have been mentioned. To appreciate the others it must be kept in mind that the type design is obviously influenced by handwriting. Whenever we write with a pen the down strokes are heavier than the cross strokes; so, in all well designed type, the vertical lines are thicker than the horizontal ones. Fundamentally, the difference between an old style and a modern letter is in how the pen is held. To write old style the nib of the pen is slanted with relation to the line of writing, while for modern the pen is held at right angles to the written line. These two positions of the pen (as shown above) naturally influence differences in curve and finish.

The stroke for lower-case "a" commences with the small point at the upper left-hand corner of the letter, passes over the arch at the top, then turns downward into the stem and terminates with a little upward flick. (A second stroke makes the loop.) When the pen is held on the slant, as by those who lettered the early roman manuscript books, the arch at the top

thickens gradually, that is, throughout the whole curve. The hair-line portion is necessarily made quite short. On the other hand, in doing modern style lettering the pen is held at right angles to the line of writing; expansion does not start until the downward stroke is begun, and then abruptly. The arch in modern letters is, therefore, a rather long thin hair-line. Delicate blending and ease of line are characteristic of old style type, which is less accurate in construction but far more graceful than the modern style.
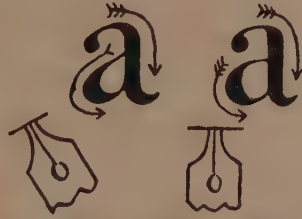
Position of pen and direction of lines in drawing Old Style (left) and Modern (right) that show the points of difference between the two styles

Serif construction in modern and old style letters is essentially different. The serif at the top of the old style tilts in conformity with the slant of the pen, whereas the horizontal serif peculiar to the modern letter (see exhibit below) results from the perpendicular position in which the pen is held, making a hair-line as it moves along horizontally. These characteristics of tilt and of perpendicularity appear in all the lower-case letters and to a more limited extent in the capitals, and are particularly noticeable in the Cloister capital "O." Serifs may be divided into two groups: angular serifs, terminating the ends of the stems and hair-lines, as at the top of "n" and "b" and at both top and bottom of "d;" and cross line serifs as at the bottom

Several marked variations between Old Style (left) and Modern (right) are shown by the tilted serif at the top of the "n" of the former and the horizontal serif in the latter, also the tops of the two "t's"

of "l" and "p," the tops of "y" and on most of the capitals.

The serifs of old style types are characteristically bracketed where joined to stems, whereas in some modern faces, notably the Bodoni alphabets, there is no such finishing touch. Scotch Roman, also a modern face, is, however, bracketed.

FRANKLIN GOTHIC

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z
1

Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor
iste tuus eludet? quem ad finem sese effre-
nata jactabit audacia? nihilne te nocturn-
um praesidium palatii, nihil urbis vigiliae,
nihil timor populi, nihil consensus bonorum
omnium, nihil hic munimissimus habendi
senatus locus, nihil horum ora vultusque

10 POINT

*Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne
te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil
consensus bonorum omnium, nihil hic*

2 3 4 5
6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter II. *Sans Serif*

POPULARITY does not always depend on merit. Fancy is very often fickle, and printers are not immune to it. Furthermore, habit frequently prolongs the existence of things which have long been surpassed. It is habit, we are sure, that influences the continued use of the block letter known as "gothic." However, no work on the subject of types would be complete without consideration of block type, as it it one of the broad, distinctively marked letter forms, like roman, the aristocrat of letters, and, like roman, it is variously modified. So the few things necessary to be mentioned will be, starting with the most important, which is: *avoid it.* Indeed, despite what any one may say to the contrary, the block-letter form is passé, if there ever was a good excuse for its existence. Most of the advantages claimed for gothic are more imagined than real, and the few instances where it has or may seem to have advantages are more than offset by the many times it has proved a drawback to effective and attractive typography.

Block letter, the simplest and most primitive of all styles, is an unfinished roman letter, a rude imitation of the classical Greek and Roman lapidary characters cut in stone. The first illustration in the text of Mr. Frederic W. Goudy's admirable book "The Alphabet" shows a line titled "Greek letters from the Temple of Poseidon on Lake Taenarus, 473-476 B.C." which has the same square and angular form of outline, though not precise in alignment, that characterizes the present-day block type faces. Cadmus, the grandson of Poseidon, the founder of

Cadmea, and the legendary first king of the Thebans, either invented or imported the first alphabetic characters for the improvement and edification of his subjects.

The form was not derived from blackletter, as is sometimes supposed, and has none of the characteristic features expressed in all forms of Gothic art, among them the type of Gutenberg, the descendants of which are now more generally known as "Old English" and "Text" than by the name which describes them more accurately. Long since an American typefounder called this style of face "gothic," probably because when first put into type it was as bold and black as that of the blackletter and gothic manuscripts. In England it is generally known as "sans serif," which is a descriptive term, and as "grotesque" the latter name being most apropos, in the opinion of the writer. In Germany the gothic form is called "block," which is also descriptive, while in France and Spain this type is designated as "Antique," which of course it is, being at once the plainest and earliest form of writing. Only the American name for the breed seems altogether unfit and inappropriate.

As stated, block type represents the most uninteresting and crudest style of lettering. This is not altogether due to the fact that it is devoid of serifs, but to the fact as well that there is no variation in the width of the strokes. The good taste and instinct for beauty possessed by the Roman calligraphers, from whose work our best type faces are descended, impelled them to add the serif to finish off their lettering and vary the width of the strokes. The aim in "block" types seems to have been perfection of mechanical simplicity, whereas all type faces and lettering are liked better when they possess something which suggests the human quality of imperfection. The merit of this primitive form of letter, which can not possibly compensate

for its crudity of appearance, is its simplicity of form and the legibility of its capital letters. The use of capitals only is more successful than capitals in combination with lower-case, as the lower-case is quite unsatisfactory, so much so that the most popular block-letter type now in use, Copperplate, is cast only in capitals. There are publishers, in fact, who permit the use of capitals but who will not countenance the employment of any lower-case block type. But even these must recognize the displeasing monotony in a succession of lines of block letters, all of uniform height and even thickness.

Many feel that block type faces serve with good effect on stationery forms where considerable matter like lists of names, items, etc.–display, not continuous text–must be gotten into small space, and on ruled-blank work, because the capitals are more legible in very small sizes than roman capitals, if not too bold. This is a broad and questionable view, for to compare the legibility of block-letter capitals with those of some good open roman is splitting hairs and the comparison for looks is by no means so finely drawn. Another reason, or excuse, for its use is that steel die and copperplate printers and engravers use this letter extensively, mainly on account of the simplicity of engraving it. The employment of the style by letter-press printers simulating the "engraved effect" is thereby excused, perhaps. This use of the form is not because of any merit in the letter itself, but rather in deference to vogue–which we wish might be changed–and applies only to small commercial forms such as business cards, letterheads and the like.

Of course, the block letter, if bold–as most of it is–suggests strength: a sturdy masculine character, so to speak. As Gothic architecture is reflected by the characteristics of real gothic type and lettering, so the square, severe mission style is suggested

by block type; but the crude mission furniture, too, has had its day. A certain dignity of effect accompanies the light-face block types, due to the absence of anything in the way of frills, that has made the brand known as Copperplate very popular for the stationery of doctors, lawyers and other professional men. It would be a mistake to apply to professional stationery the variety of attractive and interesting arrangements used for many business and advertising purposes. Professional printing must be treated with dignity and restraint, and the type should be small. Block type, slightly letter-spaced, is very satisfactory in this line of typographic work, although we ask again: what except an imitation engraved effect does it contribute which chaste roman caps would not? It is worthy of note that the Copperplate Gothic has the tiniest of serifs, not big enough to make the face like a roman—with elements all of uniform width—but sufficient to help its appearance materially. They seem to reduce somewhat the crudity of the letter.

There are certain utilitarian advantages in the lining block type faces. Typefounders cast three or more faces of the smaller sizes of capitals on one body and adjust all the faces on one line. This enables the compositor to give the proper display to special letters or words. When it is desired to obtain variety in a minimum of space there are advantages in having several sizes of face on one body, and it facilitates composition.

Not long since we witnessed quite an energetic attempt to expand the use of block-letter types. German and Austrian artists developed some interesting modifications in this letter and instituted what was called the poster art craze. While they departed from the mechanical exactness which characterized the letter in type, the one outstanding advantage to them was that, because of its mass, color values are shown to advantage.

The style caught hold in certain quarters here in America and its champions made great efforts to promote it, but the vogue did not reach large proportions, enjoying short shrift–happily, we think. At the height of the craze American typefounders brought out faces, notably "Publicity Gothic" and "Advertisers Gothic" which, while retaining the block character in general form, gained some effect of freedom in the irregularity of line of the former, and the breaking off of some of the connections in certain letters of the latter face. There were also other slight changes in the letter forms to obviate a mechanical effect as much as possible. Typographers should remember, however, that a page set in block letter does not match the effect of the German poster art featured by lettering of similar form. The mannerisms of the letter designer, the little accidentals, can not be approximated in any type, block letter least of all, because of its extremely mechanical character.

There are possibilities, we think, for the development of a modified block letter for limited display use. Certain lettering designers, notably Oswald Cooper, of Chicago, have produced some very interesting effects with more or less free forms of the style. The Rosa brothers have popularized what might be termed a half-breed roman and block letter.

Summing up, we find the lighter varieties of block letter desirable, perhaps, only in certain kinds of small commercial forms; otherwise block types are good things to avoid. They do not deserve a place in the listing of type faces for publicity work and are wholly unsuitable for book composition. A big stimulus to finer printing would result if typefounders should scrap their punches of the block type faces they now offer and thereby stimulate a greater use of better faces.

Cloister Black

American Type Founders Company

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y   Z

A Printer's Type

What a wonderful thing is the Printer's Type! Assembled with other letters into words and in sentences, it brings into use through centuries long past, the vital thoughts from the mind of genius. It brings from lips long crumbled into dust the stirring call to duty, and the message of hope, of charity, of affection and of forgiveness. As life goes on the power of the letter grows. Vast machines take it with its fellows, marshaling into ranks and lines, and its impress is whirled to vast distances—awakening and making true the hopes and dreams of men. We who place the letters day by day will pass, and they will fit our memory according as we are worthy or unworthy. This little leaden particle is the recorder of the world. It is the herald of the world to come.—A. H. McQuilkin.

1   6

2   7

3   8

4   9

5   0

a b c d e f g h i j k l m

n o p q r s t u v w x y z

Chapter III. *The Gothics*

THE OCCASION or opportunity is not frequent when an entire design in type composition may properly and advantageously be set in a gothic type face. The opportunities are not few, however, for employing a line or two of this style of letter to excellent advantage in an otherwise roman piece of composition. Like a posy in the buttonhole of one's coat, a little gothic may be depended on to lend life, beauty, interest and an effect of color in a roman composition, especially for purposes of display.

The style of letter generally known as gothic–the square sans serif style having strokes of uniform width–is not *gothic* at all. It embodies none of the characteristic authentic features of gothic decoration and architecture. The true gothic is what most of us refer to as Old English and sometimes as Text. It is distinguished by exceptional blackness and elaborateness of design in which sharp points predominate, as they do in all forms of gothic art: lettering, design and architecture.

In design and name the gothics are far from standardized. From its inception, the style has been subjected to far more extensive modification than is evident in the better forms of roman type faces. Each individual gothic character has several quasi-authoritative shapes and any of them may be accepted, provided it reflects the spirit of the style as a whole.

Although the first movable types were of gothic form, the roman capital preceded it in manuscript writing. In fact, all the alphabets we use today in typography trace their lineage

to what is known as the Old Roman capital letter. This letter, evolved doubtless from the Egyptian—through the Phoenician and Greek—reached, two thousand years or more ago, a most remarkable state of perfection of design. The original gothic letter developed from the round roman uncial, which evolved from the roman capital and represented the beginning of the roman *minuscule* or lower-case letter, as it is known today.

FLORIBVS'ETDV CVMTEGRALYP

Square capitals from Virgil's "Aeneid," fourth century, drawn from an old fragment and reproduced from "The Alphabet," by Frederic W. Goudy

GLORIAM hOMINIS ET F ONM AUDI

Roman uncials of the seventh century with rustic initial from "The Alphabet," by Frederic W. Goudy

While the roman lower-case did not attain completeness of form until after the invention of printing, its use actually began about A. D. 789, when Charlemagne ordered all church books rewritten. In carrying out this order there was used an alphabet of lower-case. Prior to this, however—from the fourth century on—uncial and half-uncial letters had been used. These were letters of rounded character, the result of writing capitals with a reed, and were the basis of our lower-case.

In its early formation gothic retained the roundness of its uncial parent. However, as the advantage of a condensed letter in saving space became apparent, and the beauty of the more

solid page observed, the round gothic characters were drawn narrower and written closer. Ascenders and descenders were shortened so that the lines might be brought closer together. The form of letter was thereby developed in which the black overbalanced the white, a gothic called "blackletter." In using it for missals and for books of hours it became the practice, because the contents of a page could not be easily taken in at

Lettering from manuscript dated A. D. 1436, the style in use
preceding the invention of printing

a glance, to mark the initials strongly, also the letters which started off the separate verses. Thus the gothic letters became extremely heavy and quite complicated in design.

Printing did not start as an independent art. It was looked upon as supplementing and expanding the work of the scribes who previously had written what few books there were. It was natural, therefore, that Johann Gutenberg, popularly known as the inventor of printing from separate types, should pattern his type-face after the gothic lettering in vogue in his time. Gutenberg's justly famous Forty-two Line Bible, executed at Maintz, Germany, about 1455, was printed from letters which closely imitated the ecclesiastical writing of the period. Several copies of this venerable, handsome book are still, fortunately,

in existence. It has about thirteen hundred two-column pages and gets its name from the fact that there are forty-two lines to a column. The type size is equivalent to twenty-point.

It is desirable to state, however, that the first bible with a date was printed by Peter Schoeffer, at Maintz, in 1462. The type used for this work imitated a much freer, simpler and less spiky hand, therefore one far more pleasant to read. The type of Schoeffer's book has been called the *ne plus ultra* of gothic type, which applies especially to the lower-case characters. A very similar type was used during the next fifteen or twenty years by Schoeffer and by the printers of Strassburg, Basle and Paris. Although, except in Italy, the gothics were most often used, a few years witnessed the birth of the roman type-face in Germany, France and Italy. Sweynheim and Pannartz began printing in the monastery of Subiaco, near Rome, in 1465, and used an exceedingly beautiful type, which has been credited as representing the transition from gothic to roman.

While Gutenberg is popularly known as the inventor of printing from movable types his right to the title will always be disputed. Some whose especial study of the historical side of typography entitles them to particular consideration insist that the first book from movable type, outside of China, was printed by Laurens Koster, of Haarlem, Holland. Koster, who was born about 1370, died in 1440, fifteen years earlier than the Forty-two Line Bible is supposed to have been printed by Gutenberg. The first book printed by Koster, titled "Speculum Humanae Salvationis," which it is claimed was printed in 1430, is remarkable for being made partly from wooden blocks and partly from type. After Koster's death printing from movable types came to an end in Holland and Europe was indebted to Maintz and Gutenberg for instruction in the new art.

sup hoc fuerat dominus indignatus et interfecit de ipso in tempore illo plurimos. Opera aut asa pima et nouissima scripta sunt in libro regum iuda et israhel. Egrotauit etia asa anno trigesimo nono regni sui dolore pedum uehementissimo: et nec in infirmitate sua quesiuit dñm: sed magis in medicorum arte confisus est. Dormuitque cum patribus suis z mortuus est ano quadragesimo primo regni sui: et sepelierut eu in sepulcro suo qd foderat sibi in ciuitate dauid. Posuerutque tu super lectulum suu plenum aromatibus z unguentis meretricijs que erant pigmentariorum arte confecta: z combusserut supr eum ambitione nimia. XVII

Regnauit aut iosaphat filius eiꝰ ꝓ eo: z inualuit contra israhel. Constituitque militu numeros i cuctis urbibus iuda que erat uallate muris: presidiaque disposuit in terra iuda z in ciuitatibus ephraim quas cepat asa pater eius. Et fuit dominꝰ cu iosaphat: quia ambulauit in uijs dauid patris sui primis: z non sperauit in baalim sed in deo patris sui: et perrexit in preceptis illius z non iuxta peccata israhel. Confirmauitque dñs regnu i manu eiꝰ: z dedit omnis iuda munera iosaphat: facteque sunt ei infinite diuitie: et multa gloria. Cunque sumpsisset cor eius audaciam: ꝓpter uias dñi: etiam excelsa et lucos de iuda abstulit. Tertio autem anno regni sui misit de principibus suis benail z obdiam z zachariam: et nathanael z micheam-ut docerent in ciuitatibus iuda: z cum eis leuitas semeiam z nathaniam et zabadiam-asahel eti z semiramoth et ionathan-adoniamque z thobiam et tobadoniam leuitas: et cum eis elisama et ioram

sacerdotes. Docebantque ꝑm in iuda habentes libru legis domini: z circuibant cunctas urbes iuda: atque erudiebant populu. Itaque factus est pauor domini supr omnia regna terraru: que erant ꝑ gyrum iude: nec audebant bellare contra iosaphat. Sed et philistei iosaphat munera deferebant: z uectigal argenti. Arabes quoque adducebant pecora arietu-septe milia septingctos- z hircos totidem. Creuit ergo iosaphat et magnificatꝰ est usque i sublime: atque edificauit in iuda domos ad instar turrium urbesque muratas: z multa opera patrauit in urbibus iuda. Viri quoque bellatores z robusti erant i iherusalem: quoz iste numerꝰ ꝑ domos atque familias singulorum. In iuda principes exercitus: ednas dux: et cum eo robustissimoru uiri trecenta milia. Post hunc iohannan princeps: et cu eo ducenta quadraginta milia. Post illum tñ amasias filiꝰ zechri consecratus domino: et cu eo ducenta milia uiroz fortium. Hunc sequebatur robustus ad prelia eliade: et cum eo trecentu arcum et clipeum ducenta milia. Post istu etia iozabad: z cu eo centumoctoginta milia expeditorum militum. Hy omnes erat ad manum regis: exceptis alijs quos posuerat in urbibus muratis · et in uniuerso iuda. XVIII

Fuit ergo iosaphat diues z nobilitus multum: z affinitate coniunctus est achab: descenditque post anos ad eum in samariam. Ad cuius aduentum mactauit achab arietes z boues plurimos ipsi z populo ꝗ uenerat cum eo: ꝑsuasitque illi ut ascenderet in ramoth galaad. Dixitque achab rex israhel ad iosaphat regem iude. Veni mecum in ramoth galaad. Cui ille

PLATE I.

Page from Gutenberg's 42-line Bible, generally recognized as the first book printed from movable types
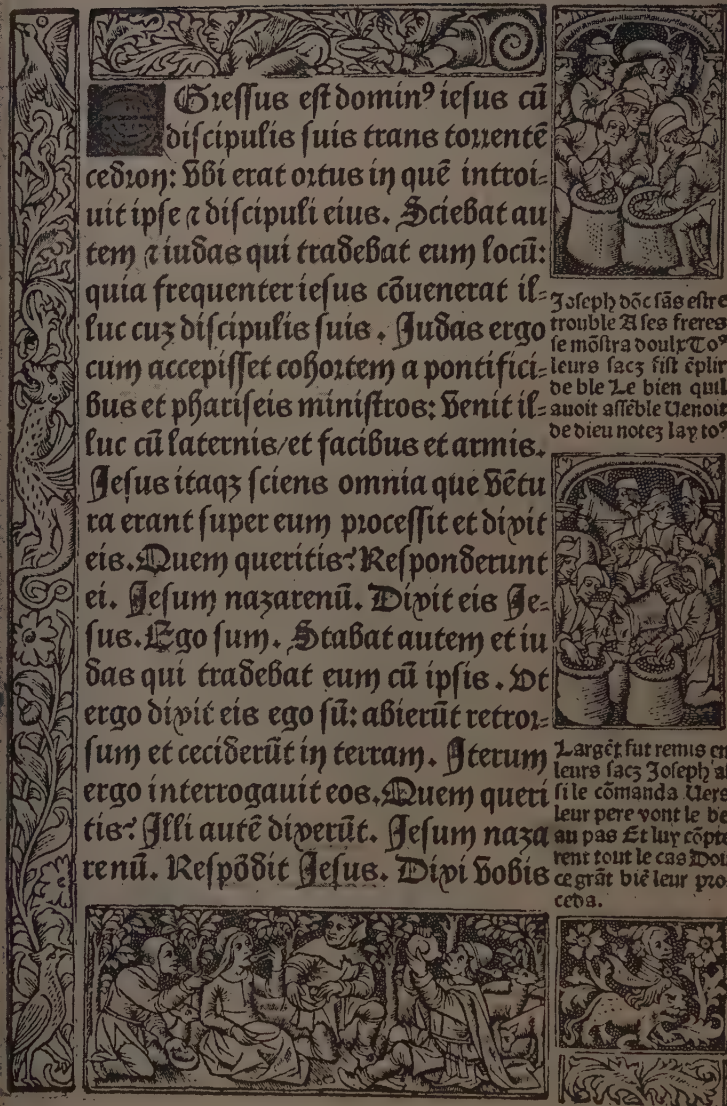
PLATE II.

Illustrated book printed on vellum by Vostre and Pigouchet (France) about 1480

There is no record of the birth of Johann Gutenberg, but it is presumed he was born about the year 1399. His parents, Frielo Gensfleisch and Else Gutenberg, were of the nobility. In accordance with a custom of the time, Johann, or John, was permitted to take his mother's family name so that it would not become extinct. When Gutenberg was twenty-five years of age he discovered a new method of making looking-glass and with others, who furnished the necessary capital, engaged in this business for some years. All this time, Gutenberg had the idea of movable types in mind, which probably occurred to him while pouring melted lead or tin over a glass plate, the process by which German mirrors were then made.

Between the years 1442 and 1448 very little is known of Gutenberg's life except that in the latter year he returned to his native city of Maintz. Here he made such great progress in his work that he was in a position to borrow 1600 guilders from John Fust, a shrewd local goldsmith, to whom he gave a mortgage on nearly all of his tools and materials as security. In 1455 Fust decided to dissolve his business connection with Gutenberg and demanded payment on his advances, knowing that Gutenberg could not refund the money. The matter was taken into court and a decision was rendered in Fust's favor, nearly all the type, presses and materials being turned over to him. It is from the records of this suit that we find Gutenberg first printed from separate metal types from 1450 to 1455.

Although Gutenberg lost nearly all he had, he at once set up another establishment, but never afterward produced any work the equal of his first bible. In 1465 he was appointed a courtier at the court of Archbishop Adolph II. and received annually a suit of livery and an allowance of corn and wine. He died, however, poor and friendless, in February, 1468.

The art of printing spread comparatively fast into France. DeVinne says that by 1500 there were or had been sixty-nine printers in France, forty of whom worked at Lyons. Michael Friburger, who began to print at Paris in 1469, is one of the most famous of these early printers of France. Paris owes its typographical fame, however, to the development of what has been characterized the illustrated book *par excellence.* Beginning in the year 1480, and continuing for some years after, Antoine Verard, Simon de Vostre, Phillippe Pigouchet (Plate II, opp. p.27) and Thielman Kerver produced a series of romances, books of hours and other works, handsomely printed in black and red from gothic type faces and lavishly decorated with engraved borders, as were the old illuminated manuscripts.

Nor have all prominent early printers identified with the gothic style of type face been mentioned. A more picturesque figure does not appear in the history of the printing art than William Caxton. The wide use given this great man's name in connection with printing offices and typographical societies was suggested and is justified by the fact that we owe to him the first book printed in English. In England alone, of all the European countries, the first book was printed in vernacular; in all others the first books were in the Latin language.

William Caxton was born "in Kente in the weald" (woody part) about 1423, and at an early age was apprenticed to a silk merchant of London. Before Caxton's apprenticeship ended he settled at Bruges, and on its conclusion established himself in that city as a merchant. Here he met with such rapid and liberal success that in 1463 he was acting as the official head, or governor, of the English merchants in that city. Caxton's business and certain diplomatic duties did not interfere with the development of his pronounced literary proclivities. His

translations from French literature gained for Caxton a wide notoriety. In fact, his desire to multiply copies of a translation of "Le Recueil des Histoires de Troye" (published, according to his biographer, Blades, in 1474) influenced him to take up printing. To this end he induced Colard Mansion, a manuscript writer who had learned the art, and the mystery at that time, of casting types and printing from them, to instruct him. The printing of "Le Recueil des Histoires de Troye" was finished at Cologne, after which, in the year 1477, Caxton established a printing plant at Westminster, where he published the works of English poets, notably Chaucer, Gower and Mallory.

Caxton used a unique and peculiar gothic type resembling the handwriting then in use (Plate III, opp. p. 30). He was an extraordinarily exact sort of person, although, in the order of his work, proofreading was the last process; a favorite method was to print a book and then correct the faults by hand with red ink. Caxton founded a school of printing which, following his death, was maintained by his assistants, Wynken de Worde and Richard Pynson, also prominent in the early development of the craft. It is quite probable that the name Old English is applied to gothic types because types of this persuasion were used by Caxton and other early English printers.

Because gothic represents a distinctive form of letter and since no less an authority than William Morris declared that the Gutenberg bible had never been surpassed, the importance of this form of letter in the story of type faces is manifest. In fact, Morris, himself, employed a gothic type face on some of his most notable books. This letter, the well known Troy type (Plate IV, opp. p. 31), was of a round and open form, in fact, more like Ratdolt's than Gutenberg's. The Satanick type face, still occasionally used, is a copy of Morris' Troy type.

Erhard Ratdolt, it is here apropos to state, was one of the most interesting figures in the history of Venetian typography. Between the years 1476 and 1488 he produced one of the most magnificent typographical series in the annals of the craft. A specimen sheet of Ratdolt's type faces, issued in 1486, contains examples of ten different gothic forms, three kinds of roman and one of Greek. A section of this broadside is here shown

Erhardi Ratdolt Augustensis viri
solertissimi:preclaro ingenio z miri
fica arte:qua olim Venetijs excelluit
celebratissimus. In imperiali nunc
vrbe Auguste vindelicoz laudatissi
me impressioni dedit.Annoqz salu.
tis.M.LLLL.LXXXVI.Kalē.
Aprilis Sidere felici compleuit.

Specimen of gothic letter from type broadside of Erhard Ratdolt
issued at Augsburg in 1486

in reduced size and very plainly indicates the inspiration for the Troy type of William Morris. Ratdolt, whose types were similar to those of Nicholas Jenson, of whom we will treat at some length in the next chapter, and Wendelin de Speyer, is not only credited with the earliest genuine instance of printing in colors, but with being the first publisher to issue his works in paper covers with an exterior imprint. He is also credited with being the first to use typographic ornaments.

With respect to the employment of gothic type in modern printing the main thing to state is *use it sparingly*. A cover or other simple display form may occasionally be set wholly in it, provided, of course, the subject is in keeping. Gothic is the logical letter to use on work of an ecclesiastical nature and is

yf ye Bene to lyue the lenger for Bmde of your moztal na=
me/Whan o auell daye fhal rauiffhe you.thene is the feconde
dBellyng to you clofe.the firft deth he clepeth here the de=
partyng of the body.e the fecond deth here the ftyntyng of
the renome of fame

Sed ne me inexorabile contra fortunam gerere bellu
putes.P.Eft aliquado cum de hominibus fallax illa
nichil bene mereatur. Tum fcilicet cum fe aperit ethe

Df for as moche as thou fhalt not Beney quod fhe
that J here an Bntretable bataile ayenft fortune.yet
fomtyme it befalleth that fhe deceyuable deferueth to haue
right goode thank of men.e that is Whan fhe her felf openeth
e Whan fhe difcouerith her fronte e fheWeth her maners/pere
auenture/yet Bnderftandeft thou not that J fhal faye. It is
a Wondre that J defire to tell.e therfore Bnethe may J Bn=
pliten my fentence With Wordes/for J deme that contrario9
fortune pfiteth more to men than fortune debonair/for all
Way Whan fortune femeth debonair.thene fhe lyeth falfely
By hetyng the.hope of Welfulnes.but forfoth contrarioufe
fortune is all Way fothfafte/Whan fhe fheWeth her felf Bn=
ftable thurgh her changyng. Thampable fortune deceyueth
folke /The contrary fortune techeth. Thampable fortune
blyndeth With the beaute of her falfe goodes the hertes of
folkes that Bfen hem . The contrarye fortune Bnbyndeth
hem Wyth by the knoWyng of frele Welfulnes. Thami=
able fortune maiftoW feen all Way Wyndy e floWing and
ure myfknoWyng of her felfe . The contrarye fortune

PLATE IV.

Specimen page showing the Troy type of William Morris with decoration
characteristic of the work of that famous craftsman

thoroughly appropriate for various reasons. It was the letter used at a time when comparatively few people could read or write and when practically nothing but books connected with the church were produced. Gothic, moreover, is a serious sort of letter, a letter used at a time when the great percentage of the lettering was executed by monks who made of the art a lifetime's labor of love and who dedicated their endeavors in a spirit akin to worship. Custom, suggested by the manuscript writers' practice of lining their work with color, suggests the quite general practice of printing horizontal rules and maltese crosses in red on church programs and the like today.

If results are to be satisfactory with the gothic type faces, certain considerations governing their use should be carefully regarded. The first essential of a gothic line or page is that it must be of uniform color. Spacing, therefore, must be carefully done. Gothic type does not permit of the slight variations in space between words that may "pass" in a roman composition, although uneven word spacing must be recognized as a fault regardless of the form of type used. Specifically, the amount of space between the different words should be approximately the same as the space between the vertical strokes of the lower case characters. In general, the less white space the better the appearance of a gothic page, the beauty of which depends on general blackness. With these thoughts in mind, leading the lines should be avoided and thin spaces used between words. The rich, even tone so desirable in a gothic page is lost when spots of white, caused by uneven spacing, appear.

CLOISTER OLD STYLE

A B C D E F G
H I J K L M N
O P Q R S T U

V

X

Z

W

Y

&

Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus elu-
det? quem ad finem sese effrenata jactabit au-
dacia? nihilne te nocturnum praesidium palatii,
nihil urbis vigiliae, nihil timor populi, nihil con-
sensus bonorum omnium, nihil hic munimissi-
mus habendi senatus locus, nihil horum ora

-⇥[12 POINT]⇤-

Quousque tandem abutere, Catilina, patientia nos-
tra? quamdiu nos etiam furor iste tuus eludet? quem
ad finem sese effrenata jactabit audacia? nihilne te
nocturnum praesidium palatii, nihil urbis vigiliae,
nihil timor populi, nihil consensus bonorum omnium,
nihil hic munimissimus habendi senatus locus, nihil
horum ora vultusque moverunt? patere tua consilia

a

c

b

d

e f g h i j k l m n o
p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Chapter IV. *Cloister Old Style*

PRINTING achieved a mighty step when Italian printers during the latter part of the fifteenth century began to employ the roman style of letter in their books. The development of this clearest of all styles and the tendency toward smaller and less expensive books stimulated a wider reading on the part of the masses and accelerated the movement of civilization to higher standards, which marvelous typesetting machines and our equally marvelous presses have multiplied a hundred-fold. Because the roman style of type has maintained for nearly five hundred years in the more advanced countries—except Germany, where gothic remains in general use—the achievement of these Italian printers ranks second in importance only to the invention of movable types.

Cloister Old Style, without doubt one of the most popular type faces available today—as well as one of the best—is, in its inception, the most venerable roman. It is, in fact, a faithful copy of the type which Nicholas Jenson, most notable of all the fifteenth century Venetian masters, employed for his justly famous *Eusebius* of 1470. Jenson's high position of honor in the history of the craft is merited by the fact that, in addition to being one of the first two who used roman types, his letters are regarded the most beautiful of all the early designs.

The first book produced in Italy was the work of the two Germans, Conrad Sweynheim and Arnoldus Pannartz, who are said to have been employed by Fust, successor to Gutenberg, at Maintz. In 1465, from the Benedictine Monastery at Subiaco,

a village fifty miles from Rome, they issued a *Lactantius* (Plate V. opposite), using a semi-roman letter having several gothic features. They moved to Rome in 1467 and three years later issued their famous *Suetonious*. On this they used a fine roman letter based upon the letter forms which were then quite the fashion among Italian manuscript writers.

The first printer at Venice, known to this day as the source of the most beautiful early printed books, was John de Spira (Speyer), who arrived from Germany in 1469. His was the first pure roman type face and its clarity and beauty influenced the College of Venice to confer upon him the exclusive privilege of printing the Letters of Cicero and the Natural History of Pliny. Spira, whose type conforms to the weight of the letter known to present-day printers as Old Style Antique, was first to use a direction word at the bottom of the page.

John de Spira died in 1470, when his brother, Wendelin, succeeded him in business, though not receiving the exclusive privileges. Presumably in consequence of the field thus being thrown open, Nicholas Jenson, a Frenchman, began to print at Venice. His idea was to make type that would match the work of the scribes of manuscript books. His roman type was similar to Spira's but so far superior that he has come down the years credited with the perfection, if not the invention, of the true classical roman. Jenson's type, cast in 1470, on which Cloister is based, completely defeated the gothic in Italy.

The achievement of Nicholas Jenson in cutting punches for the most beautiful type face of the fifteenth century seems a logical development. An expert engraver and master of the French mint at Tours, Jenson was the logical choice of King Charles VII. as emissary to Maintz to learn the wonderful new and supposedly secret art and bring its benefits back to France.

IT WAS IN SEPTEMBER, IN A TINY SUS-
sex town which I had not quitted since the out-
break of the war, & where the advent of our first
handful of fugitives before the warning of Louvain
& Aerschott & Termonde & Dinant had just been announced.
Our small hill-top city, covering the steep sides of the compact
pedestal crowned by its great church, had reserved a refuge
at its highest point; and we had waited all day, from occasional
train to train, for the moment at which we would attest our hospi-
tality. It came at last, but late in the evening, when a vague outside
rumour called me to my doorstep, where the unforgettable impres-
sion at once assaulted me. Up the precipitous little street that led
from the station, over the old grass-grown cobbles where vehicles
rarely pass, came the panting procession of the homeless and their
comforting, almost clinging entertainers, who seemed to hurry them
on as in a sort of overflow of expression of the fever of charity. It
was swift & eager, in the autumn darkness and under the flare of
a single lamp—with no vociferation and, but for a woman's voice,
scarce a sound save the shuffle of mounting feet & the thick-drawn
breath of emotion. The note I except, however, was that of a young
mother carrying her small child & surrounded by those who bore
her on and on, almost lifting her as they went together. The reson-
ance through our immemorial old street of her sobbing & sobbing
cry was the voice itself of history; it brought home to me more
things than I could then quite take the measure of, and these just
because it expressed for her not direct anguish, but the incredibi-
lity, as who should say, of honest assured protection. Months have
elapsed, and from having been then one of a few hundred she is
now one of scores & scores of thousands: yet her cry is still in my
ears, whether to speak most of what she had lately or of what she
actually felt; and it plays, to my own sense, as a great fitful, tragic
light over the dark exposure of her people.

PLATE V.
Ashendene, private font of St. John Hornby, of England, modeled upon the
half-roman and half-gothic type of the *Lactantius* of Sweynheim
and Pannartz (Subiaco, Italy, 1465)

Quare multarum quoq; gentium patrem diuina oracula futurū:ac in
ipſo benedicēdas oēs gentes hoc udelic& ipſum quod iam nos uideūs
aperte præedictum eſt:cuius ille iuſtiniæ perfectioém non moſaica lege
ſed fide cōſecutus eſt:qui poſt multas dei uſiones legittimum genuit
filium:quem primum omnium diuino pſuaſus oraculo circūcidit:&
cæteris qui ab eo naſcerétur tradidit:uel ad manifeſtum multitudinis
eorum futuræ ſignum:uel ut hoc quaſi paternæ uirtutis iſigne filii re/
tinétes maiores ſuos imitari conaret:aut qbuſcūq; aliis de cauſis.Non
enim id ſcrutādum nobis modo eſt.Poſt Habraam filius eius Iſaac in
pietate ſucceſſit:fœlice hac' hæreditate a parćtibus accæpta:q; uni uxori
coniunctus quum geminos genuiſſet caſtitatis amore ab uxore poſtea
dicitur abſtinuiſſe.Ab iſto natus é Iacob qui ꝓpter cumulatū uirtutis

PLATE VI.

The roman type of Nicholas Jenson's *Eusebius*, published at Venice, 1470

He started on his great mission in 1458 and three years later returned successful, only to learn that King Charles was dead and his successor was not interested. Fully nine years elapsed between his return to France and his arrival at Venice.

In the preparation of his type Jenson is said to have cut but one set of punches, the cutting being so well accomplished that he concluded no changes were necessary. Analyzed closely, and particularly when compared with the more perfectly cast types of the present day, his characters are found by no means perfect, as reference to Plate VI. (opposite) demonstrates. Many maintain, however, if they were perfect the effect would not be so good, but a lot of this is imagination. Students of the art of letters also tell us that type which is too ideal in its perfection of line is not an ideal type, and that the good effect of type in mass depends to some extent upon pleasing variations in, and consequent "movement" of, the different parts.

Jenson cast only one size of his roman (sixteen point), the rather large size being made so that it would conform with his idea that the maximum amount of white paper space should appear through the open parts of the letters. On that account Jenson's type was known as "white letter," though, as a book type, we would now consider it rather heavy.

Incidentally, Jenson employed a gothic type, which some writers say did not contribute to his reputation, but in the use of which others maintain he was remarkably skillful.

Being less decorative and therefore more legible than the gothic letter, Jenson's roman permitted the use of capitals for headings. The colophon, father of the title page, was composed by Jenson wholly in capitals. Opened with considerable space between lines this colophon is said to have been the first page of display composition, so we owe something more to Jenson.

For its value on that account, and as representing a milestone in the development of the art of typography, this colophon is reproduced below. It is interesting to note that the books of Jenson do not contain the characters J, U and W, these not having been added until after he died in 1481, honored and rich. His printing establishment passed first to an association and then to Aldus Manutius, who in 1494 began to use a type

PROBI AEMILII DE VIRORVM EXCELLEN-

TIVM VITA PER. M. NICOLAVM IENSON

VENETIIS OPVS FOELICITER IMPRESSVM

EST ANNO A CHRISTI INCARNATIONE.

M.CCCC.LXXI. VIII. IDVS MARTIAS.

Nicholas Jenson's colophon, predecessor of the title page
and the first instance of display typography

face of his own designing, though similar to Jenson's. Many critics acclaim Aldus' *Hypnerotomachia Poliphili* (1499) the most beautiful of all the early Italian illustrated volumes, and a type face based on that used for this book, known as Poliphilus, has recently been brought out by the English monotype company.

Hundreds of years elapsed before the influence of Jenson was again felt to any degree. Late in the nineteenth century, however, William Morris, English publicist and multi-sided craftsman, declared no good printing had been done since the fifteenth century. The roman types in use were thin and weak, and especially irritating when printed on smooth paper.

After a long study of many fifteenth century books, Morris declared that the type of Jenson was the best ever produced. His opinion was stated in the famous "Note by William Morris on His Aims in Founding the Kelmscott Press," from which

we quote: "Next, as to type. By instinct rather than conscious thinking it over, I began by getting myself a fount of roman type. And, here, just what I wanted was a letter pure in form; severe, without needless excrescences; solid, but without the thickening and thinning of line, which is the essential fault of the ordinary roman type, and which makes it difficult to read, and not compressed laterally, as all later type has grown to be. There was only one source from which to take examples of this perfected roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the most and completest roman characters."

Morris did not, however, take this type in its entirety, but had enlarged photographs prepared from it and arranged the details to conform to his own ideas. The result was the Golden type (Plate VII. opp. p. 38) so named because first used on "The Golden Legend." The Cloister is a much better adaptation of Jenson's type; the Golden is a stronger face and the serifs are considerably larger. Morris did not understand roman design as he did gothic, for which he had a very decided preference and which accounts for the fact that his Troy and Chaucer are regarded the finest gothics of modern time.

American type founders were quick to reproduce Morris' Golden type, marketing it as Jenson and Kelmscott. The use of the style became so wide-spread that, despite its superiority over the thin modern styles that started William Morris on his reformation, the public soon tired of it. The continued use of a type based on Jenson's was postponed because type makers copied Morris' interpretation of it and did not go directly back to Jenson. Far better interpretations, for private presses, were made by Bruce Rogers (Plate VIII. opp. p. 38), Frederic Goudy and others. It was a red-letter day, in 1914, when the American

Type Founders Company announced Cloister Old Style. The genius of its designer, Morris Benton, is reflected in every detail of this handsomest of Venetian faces. Smoother, more graceful and more stylish by far than the Golden type, the movement from the stiff, mechanical style toward interesting and legible forms is admirably represented by Cloister.

Venetian type faces are old style designs of modified serif formation. The serifs are strong without appearing heavy; they contribute to the capitals a pleasing effect of squareness. The lower-case is well proportioned, although somewhat wide of

r o e

A B C

(A) Characteristic extension of serif to right in Cloister Old Style, a detail, also, of Jenson's; (B) Slant of heavy lines to left in round letters; (C) Diagonal stroke of the lower-case "e"

measure, and is both regular and dignified. Clarity, mellowness of form and uniformity of tone, all are definite characteristics of Jenson's type, consequently of Cloister. Some Jenson details employed with fine effect in Mr. Benton's handsome letter are the diagonal stroke of the "e," the inclination to the left of the heavy lines of capital "O" (also lower-case "o") and the greater extension of the serifs to the right than to the left. Ascenders and descenders are unusually long, hence the body is relatively small. Before discounting Cloister's legibility on that account, remember, the letters are round and that they labor under no handicap through weakness of their thinner lines. Cloister is a close-fitting, "elastic" letter and, so, covers a lot of ground, although conforming better to wide than narrow pages.

Cloister Old Style Italic is based on the italic cast by Aldus Manutius in 1501 (Plate IX. opp. p. 39), but which it does not follow as closely as the roman does Jenson's face. Some writers

HE holy and blessed doctour saynt Jerom, sayth thys auctoryte, Do alweye somme good werke, to thende that the deuyl fynde the not ydle. And the holy doctour saynt austyn sayth in the book of the labour of monkes, that no man stronge or myghty to laboure ought to be ydle. For which cause whan I had parfourmed & accomplisshed dyuers werkys and hystoryes translated out of frensshe in to englysshe at the requeste of certeyn lordes, ladyes and gentylmen, as thystorye of the recuyel of Troye, the book of the chesse, the hystorye of Jason, the hystorye of the myrrour of the world, the xv bookes of Metamorphoseos, in whyche been con⹀

DANTE IS WELCOMED BY HIS ANCESTOR, CACCIAGUIDA. CAC⹀ CIAGUIDA TELLS OF HIS FAM⹀ ILY AND OF THE SIMPLE LIFE OF FLORENCE IN OLD DAYS.

CANTO XV.

BENIGN will, wherein the love which righteously in⹀ spires always manifests itself, as cupidity does in the evil will, imposed silence on that sweet lyre, & quieted the holy strings which the right hand of heaven slackens & draws tight. How unto just petitions shall those substances be deaf, who, in order to give me wish to pray unto them, were concordant in silence? Well is it that he endlessly should grieve who, for the love of thing which en⹀ dures not eternally, despoils him of that love.

As, through the tranquil and pure evening skies, a sudden fire shoots from time to time, moving the eyes which were at rest & with

LIB.IIII.

F allere·et incultos aris aduertere crines·
S cilicet heu superi·cum tu cludare minaci
C affide ferratus'q; fones·ego diuitis aurum
H armoniæ dotale geram?dabit aptior iftæ
F ors deus·argolicis'q; habitu præftabo maritas·
C um regis coniux, cum te mihi fofpite templa
V otiuis implenda choris·nunc induat illa·
Q uæ petit, et bellante poteft gaudere marito·
S ic eriphylæos aurum fatale penates
I rrupit·fcelerum'q; ingentia femina mouit·
E t graue Tifiphone rifit gauifa futuris·
T ænarijs hic celfus equis·quam difpare cœtu
C yllarus, ignaro generarat Caftore prolem·
Q uaffat humum·uatem cultu parnafia monftrant
V ellera·frondenti crinitur caffis oliua·
A lbá'q; punicas interplicat infula criftas·
A rma fimul, prenfas'q; iugo moderatur habenas·
H inc, atq; inde moræ iaculis, et ferrea curru
S ylua tremit·procul ipfe graui metuendus in hafta
E minet·et clypeo uictum Pythona coruscat·
H uius apollineæ currum comitantur Amyclæ·
Q uos Pylos, et dubijs Maleá uitata carinis,
P laudenti'q; habiles Cariæ refonare Dianæ,
Q uos Pharis, uolucrum'q; parens cythereia Meffe,
T aygeti'q; phalanx et oliuiferi Eurotæ
D ura manus·deus ipfe uiros in puluere crude
A rcás alit·nudæ'q; modos uirtutis, et iras
I ngenerat·uigor inde animis, et mortis honoræ
D ulce facrum·gaudent natorum in fata parentes·
H ortantur'q; mori·deflet iam'q; omnis ephœbum

P

PLATE IX.

The famous italic of Aldus Manutius, Venice, 1501.
From his edition of *Statuis*

who express admiration for the Cloister roman letter are not so enthusiastic about the italic, but it is really quite consistent, although the *a, s, v* and *w* might be replaced to advantage.

Cloister Old Style establishes beauty in the best printing. It is so handsome a letter that we are offended when we find it on throwaways and such, where sturdy workers like Bookman and Century seem right at home. For an announcement of a classic order, for booklets on subjects of a chaste character, the Cloisters make a mighty fine appearance, especially on antique deckled-edge paper. It is also quite at home on smooth paper, in fact is better adapted to both than most other types.

The roman suggests craftsmanship: the artist who works with metals and jewels, fabrics, laces and the like. The italic suggests feminine capriciousness in its love for flourishes and curls. Cloister Bold is regarded by many the finest bold face type now available; certainly it is one of the best three. Old style and bold—the Cloister family, in fact—are just about ideal in advertising typography, lending form and force to a page hardly duplicated by any other type face. Indeed, it has a wide range and, like Caslon, seems apropos on anything good.

For announcements, title pages and display lines Cloister Title and Bold Title (capitals only) are often ideal, permitting lines to be pleasingly grouped without excess space between them because the shoulder is eliminated. The forty-eight point Title is equivalent to the seventy-two point Old Style.

With Cloister Old Style and its italic "old style" figures are furnished, but with the bold and its companion, lining figures are included in the fonts. However, lining figures for the old style and "old style" figures for the bold are available as extra fonts, as are also fractions, cent and per cent marks.

*GARAMONT

Lanston Monotype Machine Company

A B C D E F G H
I J K L M N O P
Q R S T U V W X

Y

I

2

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis?

Z

6

7

TWELVE POINT

3

4

5

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non

8

9

O

a b c d e f g h i j k l m
n o p q r s t u v w x y z

The text of this volume is set in another version of the type of Claude Garamond
that of the American Type Founders Company

Chapter V. *Garamond*

RANCE achieved the ascendency in the art of making books when Aldus Manutius died. French printers had persistently clung to the gothic type style for quite a few years after the roman form supplanted it among Italian typographers. Credit for the supremacy that France attained was largely due Geoffroy Tory, a leader of the Renaissance in France, a university professor, artist, designer and printer who set out to place French on an equal footing with Latin and Greek as a language of culture.

In 1529 Tory produced his well-known "Champ Fleury" in three volumes, the second of which contains "the invention of antique letters and the proportionate coincidence thereof with the natural body and face of the perfect man." The publication of "Champ Fleury" led to the gradual decline of the gothic in France and brought into use a finely remodeled roman.

Our story of the Garamond type begins, therefore, amid interesting circumstances, and is of interest, as well, because it chronicles a change in taste regarding type faces. Geoffroy Tory inspired—some state that he actually designed—the first *old style* roman. True, we designate Cloister an old style letter, and it is so named. For all practical purposes it is properly called "old style" to distinguish it from the "modern" form of the roman. However, Cloister is more closely defined as Venetian. There is, furthermore, another variant among roman types that are not modern, known as Incunabula, of which there is no need for further consideration here, even if space permitted it.

The Venetian roman (Jenson's and derivatives) is a square sort of type face with slab serifs, characterized by just a slight difference in thickness of hair-lines and stems. The Old Style roman, with the beginning of which we are now concerned, presents a greater differentiation of line than Venetian and is also distinguished by shorter serifs, which are bracketed. The variation between hair-lines and stems is more pronounced in Caslon, the standard old style letter, than in the original old style, of which our present Garamond is representative.

Claude Garamond, for whom this new and popular letter is named and after whose types it is modeled, was a pupil of Tory's. Associated with Simon de Colines, Tory published in 1524 a magnificent "Horace," using for it an elegant roman type face. As this letter is similar to types Garamond cut at a later date, it has been credited to him; in fact, it is generally conceded that Garamond cut the types used by Tory.

Most authorities on type and letters credit Garamond with having originated the new style and aver that he evolved this form by modifying the letters of Jenson. Stanley Morison goes farther back for the beginning of old style letters, saying that Garamond followed the beautiful letter in the "Poliphilus" of Manutius, which was cut by Francesco de Bologna, surnamed Griffus or Griffo. Supporting his claim Morison says: "Perhaps one of the most characteristic letters of the old face school is the narrow lower-case 'e' with the horizontal 'straight' to the eye. This feature occurs in the 'Poliphilus,' in the roman letter of Tory, Garamond and Estienne, of 1535, whereas Jenson's lower-case 'e' is well known for the oblique 'straight' to its eye and for its slight protruding lip. The capital 'R' with its full tail is also reproduced in the 1535 Estienne type. The capital 'M' with its slightly spread supports and the almost circular 'C'

are additional characteristics in common. Above all, the types of the 'Poliphilus' of 1499 and those of Estienne (1535) are similar in that their capitals are noticeably shorter than their ascenders. It seems, therefore, that the evidence points to the probability that either Tory or Garamond agreed with me in considering Jenson less satisfactory as a model than Griffo. On this hypothesis it would appear that the roman of Griffo is the *fons et origo* of the so-called old faces and not the Garamond."

However, whether we do or do not consider Garamond as having originated the old style type, this much is certain: he and Tory "put it on the map." The importance of the man and his part in the development of printing is firmly established. Little, however, is known regarding Garamond. In the famous monograph that was executed by Bruce Rogers to introduce the Monotype company's version of Garamond's type we find this: "There is no evidence to show when or where Garamond was born, but it seems to have been accepted that it was some time in the fifteenth century, a supposition probably based on Lottin's statement that he was working *exerce* in 1510."

Aside from Tory, Garamond worked with and for some of the most distinguished men in the history of printing. He was typefounder in the office of Simon de Colines, who for years was associated with the Estiennes. It is recorded that in 1541, eight years after Tory's death, King Francois I. gave Robert Estienne 225 *livres tournois* with which to pay Garamond for cutting certain Greek fonts. Type faces especially designed by Garamond are said to have been used by Christopher Plantin of Antwerp for his huge and famous Polyglot Bible of eight volumes, which was printed in the Greek, Latin, Hebrew and Chaldaic languages. The larger portion of the edition of five hundred copies was lost at sea while enroute to Spain.

In time Garamond established his own typefoundry, the first in the world, by the way, which was not an adjunct of a printing plant. Guillaume le Be, an apprentice of Garamond, started the second foundry in Paris about 1552, to which he added many of Garamond's matrices upon the latter's death in 1561. Four generations of Le Be continued to use the punches and matrices of Garamond, and Ambroise Firmin Didot tells

La découverte de l'imprimerie separe le monde ancien du monde moderne.
FIRMIN DIDOT.

La découverte de l'imprimerie sépare. le monde ancien du monde moderne.
FIRMIN DIDOT.

Roman and italic fonts cut by Garamond, Paris, about 1520
From a specimen in the collection of the Metropolitan Museum of Art, New York
Compare with the modern version, particularly the lower-case "a"

us that in 1780 the Garamond punches and matrices were in the foundry of the Fourniers, which had succeeded the Le Be typefoundry in 1730. The Garamond types fell into disuse and gradually disappeared as a result of the somewhat condensed face introduced by Philippe Grandjean, one of the forerunners of the "modern" style of letter, sometimes credited with being the original of that form. How many roman and italic fonts Garamond made is not known and none seems to be clearly authenticated, save those cut about 1540, and generally known as *"caracters de l'Universite,"* which furnished the model for the present series. The French national printing office, which was organized at the instance of Cardinal Richelieu, employed the *caracters de l'Universite* in its first book, which was printed in

AD INVICTISS.

& potentiſs. principem,

FRANCISCVM CHRISTIANISS.
Regem Franciæ, G. Budæi Conſiliarii eiuſdem Regis,
ſupplicúmque libellorum in regia magiſtri: in libros
De trãſitu Helleniſmi ad Chriſtianiſmum, Præfatio.

Iterarum humanarum ſtudio,
artiúmque liberalium ac ciuili-
um quoquo modo defunctus:
Franciſce Rex Chriſtianiſſime:
ad literas diuinas longe liberali
ores animum conuertere nõ ita
pridem perrexeram. Hoc autem
genus philoſophiæ, non mortis
tantum, vt olim fuit, inanis eſt
commentatio, ſed theurgiæ multiplicis potius, & admirã-
dæ contemplatio, quæ immortalitatem certam mortali-
bus beatitudinémque ſempiternam miſeris, fide nõ dubia
pollicetur, comparátque mirificè atque benigniſſime. Cũ
vero illud prius ſtudiũ amorem philologiæ hactenus eſſe
exiſtimarim, itáque ſemper appellauerim: ei vero ætatis
annos florentis atque etiam vigentis, ab ineunte non æta
tula, non exeunte ab adoleſcentia, ſed ab iuuentute demũ
dederim, ad hoc ipſe alterum ſtudium, ſerius quidẽ quàm
oportuit: ſed tamen aliquando transferre eundem animũ
concupiui: copias item ipſius omnes, facultateſque tran-
ſcribere, quales illæ ſunt cunque. Id demũ receptum volui,
cautúmque diligenter, ne mihi neceſſe eſſet vſum & con-

a.ii.

PLATE X.
Robert Estienne page of 1535 featured by an initial of Geoffroy Tory's and
type which is presumed to have been cut by Claude Garamond
because it closely resembles his known work

MENTI BONAE
DÆVS OCCVRRIT

SIC
VT

NON PLVS

VEL
VT

OMNIS TAN=
DEM MARCE=
SCIT FLOS.

PLATE XI.
Colophon page of Geoffroy Tory's *Champfleury* (1529), in which Tory
advocated roman capitals of strictly invariable proportions based on
the then accepted standard of excellence of the human figure

1540, and continued to use them until the latter part of the seventeenth century, when, as just stated, they were discarded in favor of the newer types of Grandjean.

The influence of Garamond across the channel in England was potent, too, so we must turn back and proceed anew. Here the gothic form of letter held sway considerably longer than in France. Some roman of the Venetian form was introduced into England as early as 1509 by Pynson, successor to Caxton, but it was not until John Day, Royal Printer, cut his series of type in 1572 that the roman really gained ascendancy. Day's type was copied from a font cut in 1565 by Robert Granjon for Plantin, and Granjon imitated Garamond's types.

Now, as to the present Garamond type. In his noteworthy book, "Printing Types," D. B. Updike says: "Garamond is said to have based his roman on Jenson's model, but on comparing the two faces this appears untrue. Jenson, to whom more credit has been given as a type designer than is perhaps his just due, certainly cut the most successful letter that until that time had appeared. But, as to design, it was chiefly a clever transcript of a much more beautiful Humanistic hand. Garamond, in his new roman, was no longer reproducing a manuscript, but creating letters to be considered independently as types."

Stanley Morison, in Penrose's Annual, sets the Garamond above Jenson and the Venetian form of letter. We quote him as follows: "Garamond type is at any rate nearer the types of our own time and, if only for that reason, is a better model for modern printing than Jenson's can be. Indeed, in its weight and thickness of line, in the openness and generous width of the faces of the letters, and in the goodness of its design, this revived Garamond type has several advantages over any other letter within the reach of the printer today."

Garamond developed from the love for beauty stimulated by the French Renaissance and fits into a picture of luxury and refinement. It is a "Tiffany" face; it suggests quality, dignity, distinction and, in a measure, novelty. Garamond does not fit in with "price" and must not, as one writer says, "be dragged into the factory and used as a work bench." It is feminine, and in comparison with the Caslon we get the impression that it is somewhat—just a little—affected, like a fine lady putting on airs, but not sufficiently so to be displeasing.

Garamond's evenness of color throughout the font gives it considerable value as book type. The moderately strong fine lines tend to soften the effect, which is decidedly agreeable to many. Another point in Garamond's favor is that the smaller sizes conform with the larger to better effect than in Caslon, the smaller sizes of which always seem small and cramped. On the other hand, we believe that as a general thing Caslon is more pleasing to the eye, whereas some of its frills may make the Garamond less satisfactory as a steady diet.

A certain effect of strength, and consistency as well, adapts Garamond no less successfully for fine display work. It is good looking in the larger sizes as a result of pleasing design and its somewhat decorative character, while the general effect of freedom increases its effectiveness in major display. There are some characters, notably the lower-case "a," that do not wholly please, but on the whole Garamond is unusually pleasing and will distinguish much good printing for years to come.

With respect to the Garamond italic a fact of historical significance should be mentioned. Garamond was the first to mate his roman with a completely sympathetic italic, wholly fit for companion use on a page. Garamond's italic was free and quite fancy, more so than that of Aldus, on which it was

based and to which it is more closely related than his roman is to Jenson's. The present Garamond italics are considerably more sedate than the original and so beautiful that many feel they will be accorded an extent of use seldom applied to the italic form. The swash characters lend considerable variety to a Garamond composition. The capitals slope at different angles and when set with lower-case suggest a measure of restlessness.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQ

Above: 36-point Monotype Garamont; below: 36-point "Foundry" Garamond

To some this may seem objectionable, while to others it will appeal as a delightful unconventionality. They are full of the effect of movement, yet have an elegance and a precision that are pleasing and instantly suggest their French origin.

Two versions of Garamond, "foundry" and monotype, are available. The former was designed by Morris Benton, of the American Type Founders Company, and the latter, known as *Garamont,* by Frederic W. Goudy. The comparison of the two made above is interesting. The monotype version, it is stated, marks the beginning of a new era in machine faces. Mr. Goudy designed these alphabets and the machine was made to fit the type faces, obviating certain distortions that have necessarily characterized faces for machine composition in the past.

CASLON OLD FACE

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y
Z
1
6
2
7
3
8
4
9
5
0

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihil-
ne te nocturnum praesidium palatii,
nihil urbis vigiliae, nihil timor pop-
uli, nihil consensus bonorum omni-

14 POINT

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihil-
ne te nocturnum praesidium palatii,
nihil urbis vigiliae, nihil timor pop-

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter VI. *Caslon*

PROBABLY no person whose effort in the past has profoundly influenced the development of the typographic art is better known today than William Caslon. Among the type faces used today none is so popular or serviceable as the one that bears his name and for which he cut the punches two centuries ago. Everett R. Currier did not exaggerate at all when he said "If all other English types were suddenly to disappear from the face of the earth, Caslon could bear alone the burden of modern print."

No other type is quite so safe, no other face provides such a great variety of pleasing effects with so little effort and no other presents so little objectionable as Caslon Old Style. The typographer who has in his cases the full equipment of sizes is like an artist with a full palette: complete opportunity for expression is at his instant command. If the demand is for a strong, masculine effect he selects the large sizes for his major display, employs borders in keeping and prints with a heavy body of ink. But if the note is at the other end of the scale, if something that will effectively appeal to the feminine instinct is required, amply leaded Caslon italic–with swash characters for display and initials, perhaps–will tune the typography to the subject. The feminine aspect can be further emphasized by using dainty colors, both in inks and papers.

William Caslon, designer of the style of types which bear his name–and the most versatile letters of all time–was born at Halesowen, England, in 1692. Between the principal of the

preceding chapter and the subject of this an almost even two centuries elapsed. While some of the most famous printers of all time operated during this period, the accomplishments in type cutting were not at all comparable with the attainments of Garamond at one end or of Caslon at the other.

Briefly, the following are some of the outstanding events of the interim: Robert Granjon, celebrated Lyons typefounder and follower of Garamond, supplied types and ornaments to Christopher Plantin (Antwerp) in 1565. Christoffel van Dijk, of Amsterdam, cut an old face type in 1660 for one of the later Elzevirs, the first of whom had been Plantin's pressman nearly a century before. In England, John Day, royal printer, with the active support of Archbishop Parker, cut some beautiful types in the style of Garamond in 1584. Star Chamber decrees later handicapped the English printers and they became completely dependent for their supplies upon Dirck Vosgens, Van Dijk and various other Dutch founders. The renaissance of English typefounding dates from the efforts of Thomas James, who set up a typefoundry at Smithfield in 1710. He was content with casting several mediocre romans, italics and gothics from a few thousand matrices obtained from Holland. Closely preceding William Caslon was Philippe Grandjean, French royal punch cutter (1693), who is credited with originating the modern type face, but his story belongs to another chapter.

William Caslon was trained to the craft of type cutting. As a youth he was apprenticed to a London engraver of gun stocks and when twenty-four years of age opened a shop for making bookbinders' stamping tools, thereby more fully fitting himself for designing type. His first achievement was a font of Arabic to be used for a psalter, accomplished in 1720. According to a legend, Caslon cut his name in Pica Roman and printed it at

the bottom of one of these Arabic proofs. So greatly was the letter admired Caslon was urged by John Watts and William Bowyer, printers, to complete the font. So, with their financial assistance, the Caslon type face was created in 1722. Caslon's business grew so rapidly as a result that by 1734 he was able to issue a specimen sheet showing twelve faces of roman and italic, seven each of two-line and ornaments, and seventeen of foreign types (Plate XII. opp. p. 52). All but three of the fonts shown in that broadside—Canon Roman, English Syriac and Pica Samaritan—were cut by Caslon himself.

It is interesting to compare some of the Caslon types cut by ingenious machines today with the original fonts, punches for which William Caslon cut by hand. The hand-made type is less perfect, it's true, but in mass possesses a hand wrought charm which but few of our present-day type faces suggest. To a keen sense of beauty, both of proportion and line, Caslon united a pronounced instinct for fitness. He cut many faces of varying attractiveness, but did not once lose sight of the fact that type must be easy to read, and be serviceable as well.

Caslon died at Bethel Green in 1766 at the age of 74. His type faces continued in great favor for some years, in fact until the era of the "modern" style stimulated by Bodoni with his development of the Grandjean design. For about sixty years thereafter, till 1840 approximately, Caslon types were seldom used, not even being listed in the English founders' books.

It is a matter for congratulation that they were revived, the more so because since that revival the taste for Caslon types has increased rather than diminished. For the change in taste credit is due Charles Whittingham and William Pickering, of the widely known Chiswick Press, both ardent lovers of good literature who combined their talents toward the production

of beautiful books. Having used different post-Bodoni types and those of Baskerville, and being dissatisfied, they initiated the British revival of printing in 1844 by returning to the use of Caslon Old Style. At their invitation the Caslon of the time supplied a font of great primer caſt from the original matrices. It was indeed fortunate that these had been preserved, as other foundries had destroyed their matrices, believing that old style would never again be used. Whittingham employed this initial

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ & ABCD
abcdefghijklmnopqrstuvwz

Specimen of the Dutch type face presented to Oxford University by Dr. John Fell

font on a fine volume, "The Diary of Lady Willoughby." (Plate XIII. opp. p. 53.) This book immediately created a demand for other fonts and the great type of Caslon was revived.

Caslon Old Style is a historic American type face; it was widely used in Colonial days. John Dunlap, who made the first printed copies of the Declaration of Independence, circulated a few hours following its passage, set the immortal document in Caslon type. America's foremost printer in point of greatness as a man was Benjamin Franklin. He used Caslon extensively in *The Saturday Evening Post*, then called the *Pennsylvania Gazette* (Plate XIV. opp. p. 56). Caslon fell into disuse about 1800.

In the general form and design of his letters, Caslon was influenced by Dutch faces, notably those known by the name of Fell, which were cut for the Oxford University Press in 1672

A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiswell-Street, LONDON.

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

French Cannon.

Quousque tan-
dem abutere,
Catilina, pati-

*Quousque tandem
abutere, Catilina,
patientia nostra?*

Two Lines Great Primer.

Quousque tandem
abutere, Catilina,
patientia nostra?
quamdiu nos etiam

*Quousque tandem a-
butere, Catilina, pa-
tientia nostra? quam-
diu nos etiam furor*

Two Lines English.

Quousque tandem abu-
tere, Catilina, patientia
nostra? quamdiu nos e-
tiam furor iste tuus elu-

*Quousque tandem abutere,
Catilina, patientia nostra?
quamdiu nos etiam furor*

DOUBLE PICA ROMAN.
Quousque tandem abutere, Cati-
lina, patientia nostra? quamdiu
nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jac-
ABCDEFGHIJKLMNOP

GREAT PRIMER ROMAN.
Quousque tandem abutere, Catilina, pa-
tientia nostra? quamdiu nos etiam fu-
ror iste tuus eludet? quem ad finem se-
se effrenata jactabit audacia? nihilne te
nocturnum præsidium palatii, nihil ur-
bis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQRS

ENGLISH ROMAN.
Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jactabit audacia?
nihilne te nocturnum præsidium palatii, nihil
urbis vigiliæ, nihil timor populi, nihil confen-
fus bonorum omnium, nihil hic munitifsimus
ABCDEFGHIJKLMNOPQRSTVUW

PICA ROMAN.
[small specimen text]

Double Pica Italick.
*Quousque tandem abutere, Catili-
na, patientia nostra? quamdiu
nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jac-
ABCDEFGHJIKLMNO*

Great Primer Italick.
*Quousque tandem abutere, Catilina, pa-
tientia nostra? quamdiu nos etiam fu-
ror iste tuus eludet? quem ad finem sese
effrenata jactabit audacia? nihilne te
nocturnum præsidium palatii, nihil ur-
bis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQR*

PLATE XII.
William Caslon's first specimen broadside issued in 1734

Some Paſſages from the Diary
of Lady *Willoughby*.

1635.

Roſe at my uſual houre, ſix of the clock, for the firſt time ſince the Birth of my little *Sonne ;* opened the Caſement, and look'd forth upon the Park; a drove of Deer paſſ'd bye, leaving the traces of their Footſteps in the dewy Graſs. The Birds ſang, and the Air was ſweet with the Scent of the Wood-binde and the freſh Birch Leaves. Took down my *Bible ;* found the Mark at the 103d *Pſalm ;* read the ſame, and return'd Thanks to *Almighty God* that he had brought me ſafely through my late Peril and

B   Extremity,

1635.
May 12,
Tueſday.

PLATE XIII.
Page from *Lady Willoughby's Diary,* printed in 1844 by The Chiswick Press, London,
the publication of which led to the revival of Caslon type

by Dirck Vosgens and Christopher van Dijk. There are points
of similarity, also, between Caslon's type and an Elzevir face,
punches for which were cut by Van Dijk, while characteristics
of the Dutch face of Janson are also noticeable. Caslon type is
conceded to be better than any of the several faces from which
it was derived. Caslon introduced into his letters the qualities
of interest, variety and delicacy more effectively than the Dutch
cutters did in theirs. His capitals, claimed to have been derived

ABCDEFGHIJKLMNOPQRST
UVWXYZ ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz abcde
fghijklmnopqrstuvwxyz abcdefghijklmn

Janson's roman and italic fonts, features of which are noticeable in Caslon's type

directly from those of the Fell type face, are perceptibly more
disciplined and formal, and are particularly attractive in their
simplicity and purity of line. In keeping with the round hand
style of handwriting in vogue during his time Caslon gave his
lower-case greater roundness. The individual letters of Caslon
type lack the perfection of design characteristic of Bodoni, the
aristocrat of types, but, while the separate characters are rather
irregular, their composite effect in a page is decidedly pleasing.
Caslon's one innovation was to cut the ligatures fk and fb.

Theodore Low DeVinne did not wholly approve of Caslon
type, for he said "Noticeable defects in the Caslon Old Style
are the leanness of the 's' in the lower-case and capital, and the
exceeding width of round capital letters, like C, O, D and G.
Some varieties of the old style are deficient in the double letters

required by the long 's' and the kerned letters are caſt on too wide a set. The Caslon type shows its merit most in the larger sizes; the smaller sizes are too thin and weak." His views on this subject are shared by many authorities on types, as well as the author. The six, eight and ten point "original line" Caslons do not appeal to the majority of typographers as do twelve and fourteen point, in which sizes the face is at its best.

There are various Caslon faces on the counters of the type merchants, but the best are those that most closely follow the original, namely the No. 471 of the American Type Founders Company, the No. 337 of the Lanston Monotype Company and the Caslon Old Face of the Mergenthaler Linotype Company.

The first named is caſt from matrices imported in 1859 by the Johnson Type Foundry, afterward MacKellar, Smiths and Jordan, who were the immediate predecessors of the American Type Founders Company. The two faces indicated for machine composition are also handsome letters. All three styles, in faſt, preserve Caslon's characteristic departures from mathematical precision, which, while detracting slightly from the perfection of individual letters, nevertheless contribute to the variety and interest of the type in mass. They have the long descenders, the kerned "f" and "j," special characters and also decorative swash italic capitals. The long descenders contribute grace as well as beauty of proportion; they seem essential to a well balanced letter, although practically all the present-day type designing is standardized on the basis of the short descender.

For printers who set type by hand extra ligatures–eleven in number–can be obtained for both roman and italic of the No. 471, introducing the old-fashioned long "s" character, also two others, "ſt" and "ſt." These are employed to advantage in giving an ancient aspect to a page of Caslon type.

In rating various type faces, W. A. Dwiggins places Caslon No. 471 at the head of the list and praises it in no uncertain terms: "Caslon No. 471, an old style face, more nearly than any other type satisfies the designer as an all around letter for all purposes. The 'color' of the face is pleasing both in body set up and display, and the individual letter shapes very nearly reach one hundred per cent in point of naturalness and simplicity of design. Like other old styles it appears to the best advantage when printed on antique paper." As an indication of his idea

abcdefghijklmnopqrstuv
abcdefghijklmnopq

Original Caslon No. 471 (above) compared with Lining Caslon No. 540
Note broad curve at top of "f" and bottom of "j" in the first line
and then how these characters are compressed in the second

of the importance of long descenders, his comment upon those varieties that are cast on the American line is quite interesting. He says: "Monotype Caslon No. 37 preserves some of the good qualities of the original Caslon. It loses good proportion, as do all faces whose descenders are shortened by the lining process. The various letters are heavier and clumsier than their Caslon prototypes. The face may be rated as seventy-five per cent."

A comparison of Caslon cut on the original line and one of the modified versions is shown above. The first line is the No. 471 and the second, No. 540, cast on the American point line. Note the broad curve at the top of the "f" in the first line and how it is drawn in on the other. The "g" and "q" and "y" in the original face are curved gracefully, whereas they present a squat appearance in the lining varieties. Other differences are

not so noticeable in single characters as in a printed page. In addition to these Caslons with short descenders there are other light toned type faces of that name, known as "Recut," which are sharper and more regular in their construction. These may be classified as Caslon in name, but scarcely in fact.

Nor should the advantages of Caslon Old Style italics be overlooked by typographers. Although the set of the capitals appears rather wide as compared with the lower-case, Caslon Old Style Italic No. 471 (and prototypes) is nevertheless one of the most beautiful and graceful type faces. Certain technical difficulties forbade the rounding out of the italic characters, and thus Caslon's types display a certain difference as between the roman and the italic. The spirit of Caslon's italic face is more in the direction of freedom, and possesses an elegance and a consistency of its own. With the No. 471 twelve swash capitals, designed by T. M. Cleland, are supplied (in separate fonts) with each body size from six to forty-eight point. They are properly employed as initials or as first letters of words set in upper and lower-case, but should not be used in the center of a word.

Word spacing of matter set in Caslon type should be close, whether the matter is solid or leaded. The chief reason for this is that the Caslon letter is not only somewhat condensed and closely fitted, but the face is quite small in comparison with the body. For example, some eight point moderns are as large of face as the eleven point Caslon No. 471. The eighteen point capital of Lining Caslon is as large as the twenty-two point of the original. Four-to-em spaces should be used between words to obtain the most satisfactory effect of the type in mass. The original Caslon does not require leading to make it legible, as the long descenders automatically provide a sufficient amount of space between the lines, marked by the low letters.
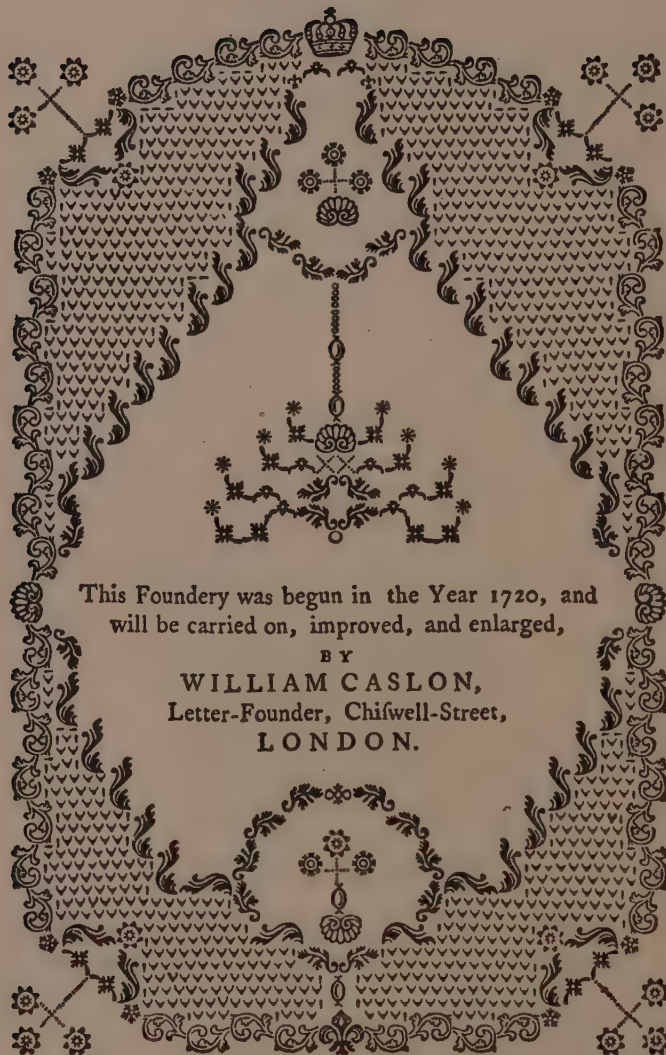
THE
CHARTERS

OF THE

Province of PENSILVANIA

AND

City of PHILADELPHIA.

MERCY JUSTICE

PHILADELPHIA:

Printed and Sold by *B. FRANKLIN.*
M DCC XLI.

PLATE XIV.
Title page by Benjamin Franklin, illustrating his style, representative
of the colonial manner, and the type he used

This Foundery was begun in the Year 1720, and
will be carried on, improved, and enlarged,
BY
WILLIAM CASLON,
Letter-Founder, Chiſwell-Street,
LONDON.

PLATE XV.
Colophon from the 1785 specimen book of the Caslon foundry
featuring Caslon ornaments then available

Any decoration which harmonizes with old style types in general may be used with Caslon type. However, best effects are achieved with borders and ornaments similar to the ones made by Caslon himself, which, in their way, deserve as much praise as his types (see Plate XV. opp.). "Taken as individual patterns," says W. A. Dwiggins, "they have a finality of right construction that baffles any attempt to improve. Excellent as single spots the Caslon flowers multiply their beauties when composed in bands or borders." William Caslon's types and flowers, moreover, seem to echo each other just as Garamond's types and Tory's flowers do. In consonance with Caslon type, Caslon flowers are a little "hard," i. e. contrasty, as compared with Tory's. There is an unmistakable Arabesque quality about them which seems natural in view of the fact that ornament of this character has ever been popular for bookbinders' stamping tools, and Caslon cut flowers before he started making type. His ornaments possess a decided typographic quality.

There are undeniably more graceful and elegant type faces than Caslon, which has been called the great middle class letter, also designated the simple and unaffected member of the "type race." There are types better suited to the printing conditions of today, Caslon being particularly adapted to antique papers, whereas most modern printing is done on smooth and coated stocks. Yet Caslon continues the most widely used, doubtless because of the fact that it is the most versatile. It can properly be used on a wider range of work than any other; indeed, there is practically no form of printing that can not be set in it to good effect. Broadly, two factors contribute to the versatility of Caslon: beauty and legibility. It combines strength, interest and dignity. Practically everyone responds to its influence; it seems to strike a responsive chord with every taste.

BASKERVILLE ROMAN

American Type Founders Company

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z
1 6
2 7
3 8
4 9
5 0

Quousque tandem abutere, Catilina, patien-
tia nostra? quamdiu nos etiam furor iste tu-
us eludet? quem ad finem sese effrenata jac-
tabit audacia? nihilne te nocturnum praesid-
ium palatii, nihil urbis vigiliae, nihil timor
populi, nihil concensus bonorum omnium,
nihil hic munimissimus habendi senatus lo-
cus, nihil horum ora vultusque moverunt

⊷❪ 12 POINT ❫⊶

Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jactabit audacia?
nihilne te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil consen-
sus bonorum omnium, nihil hic munimissimus
habendi senatus locus, nihil horum ora vultusque

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter VII. *Baskerville*

PROBABLY the most neglected type face in the bewildering array of good, bad and mediocre characters at the disposal of typographers is the Baskerville letter. Many fonts extensively used are not as satisfactory, and even among the more popular deserving romans there are several that do not rate so high, either in book composition or general all-around display. The story of types would indeed be incomplete without consideration of this handsome face and of its designer, John Baskerville. He influenced the printing of books in a manner that was copied by others who now have greater renown. In fact, among the English letter designers and type founders, Caslon alone surpasses him in eminence.

Baskerville was born in 1706 at Wolverly, Worcestershire, England, within a few miles of the birthplace of Caslon, whose ablest rival he was. Starting as a writing master and an engraver of epitaphs on tombstones, Baskerville afterwards engaged in the japanning trade, at which he amassed a fortune. He began experimenting with type and printing in 1750, undertaking his new venture with such care and assiduity that six years passed before he was sufficiently satisfied with his accomplishments to place them before the public. It is also said that he spent six hundred pounds before he made a satisfactory type face.

His first book, a quarto edition of Virgil's works, published in 1757, received wide-spread admiration and established John Baskerville's reputation as a type designer. In the production of this book neither trouble nor expense was spared. The type

The BOOK of

Common Prayer,

And Administration of the

SACRAMENTS,

AND OTHER

RITES and CEREMONIES

OF THE

CHURCH,

According to the Use of

The CHURCH of ENGLAND.

TOGETHER WITH THE

PSALTER

OR

PSALMS of DAVID,

Pointed as they are to be sung or said in Churches.

PLATE XVI.
Title page in the characteristic style of John Baskerville

face, a great primer, stimulated much adverse criticism on the grounds that it was too slender and delicate. This characteristic was the natural outcome of his admiration as a writing master of the fine lettering on copperplate illustrations at that time.

In the following year Baskerville published his two-volume Milton, in the preface of which he acknowledges Caslon as the master whose type faces he had followed. A Greek testament printed about the same time was roundly condemned, the type being too precise and condensed to please the tastes developed on earlier models. A Latin Juvenal and Persius, done in quarto form in 1761, enabled Baskerville to improve his reputation, so badly damaged upon the appearance of the testament. It is more widely leaded than the "Virgil" and for that reason much improved, and is characterized by wider margins and excellent presswork. A fine edition of "Paradise Lost" and a "Book of Common Prayer," the title of which appears opposite, as well as some charming 16mo classics, are praised by critics.

In his specimen sheet of 1762, Baskerville exhibited eight kinds of roman and six sizes of italic, the punches for which were cut by John Hardy. While Baskerville's types were based on Caslon's they were more mechanical and had characteristics of the round hand, then popular among calligraphers. Updike says: "His types were not so good as Caslon's, but the slight touch of over-delicacy...was to finally develop a rival which would drive Caslon...from the field." Baskerville accelerated the trend toward the modern form, though his own types were old style. His great triumph was his italic capitals, which were beautiful in outline and effective in combination.

Baskerville admired the smooth, white finish of vellum and in order to obtain this effect in paper he initiated an original method of drying. As quickly as sheets came off the press they

were placed between hot sheets of copper. In that manner the paper was dried, the impression smoothed out, the ink set and the velvety surface put on. Despite the fine appearance of his impressions—the principal glory of Baskerville's work—English printers looked with disfavor on his combination of thin, sharp type and hot-stamped paper. Compared with modern papers, however, the gloss on Baskerville's is scarcely noticeable.

It is said that Baskerville made his own ink, presses, moulds for casting—in fact, all his own equipment and supplies, even including the paper he printed on. He made fourteen fonts of flowers, but he practiced great restraint in the use of them, in fact, employed none whatever in his best books.

Constantly contending with opposition and encountering more than one business failure, Baskerville continued actively at the craft until he died in 1775. A prophet without honor in his own time—especially in his own land—his influence upon the later development of the craft was marked. Bodoni, whose work is said to retain the simplicity of Baskerville's—without its artistic touch, however—was his imitator. With Baskerville methods—large margins, wide spacing and careful printing—and a supply of Fournier's types to start with, Bodoni was able to gain and hold the admiration of an enormous following.

Four years after Baskerville died his widow sold his entire equipment to the Societe Litteraire Typographique and it was removed to Kehl, where it was used for an edition of Voltaire. The later disposition of the Baskerville types is misty in the extreme, in fact legend credits them with having been melted into bullets for use during the French Revolution.

Credit for reviving the Baskerville face is due the British type foundry of Stephenson, Blake & Company, who inform us that "The Baskerville series was originally cut by Isaac Moore

in imitation of Baskerville's type, and under modern printing conditions it provides a remarkably close copy of Baskerville's work. The actual face of the type is slightly softer than that of Baskerville's type." The American face, known as Baskerville Roman, is made from strikes bought from Stephenson, Blake & Company by the American Type Founders Company.

In a compilation of ten faces recommended for equipping the composing room, Douglas C. McMurtrie, an authority on types, rates Baskerville Roman second only to the Caslon Old Style No. 471. "It is," he says, "a good standard face which can be recommended, particularly for use on the smoother finish papers which are in almost universal use today. The roman is a fairly faithful copy of the types of Baskerville, but the italic, which was designed in America to be used with the roman, is far afield from the original. The highly individual design of the italic capital 'T,' for example, a distinguishing feature of the Baskerville face, is entirely missing in the revived alphabet."

Of standard roman design, the Baskerville type is a rather good face for the general printer to have. It has no offensive mannerisms. It is open and clear, and in most respects a good book face, particularly, as just stated, on the smoother finishes of stock. The face has a feeling of grace and precision of line which fit it for a general run of small commercial display work where a light-toned effect is satisfactory. Its main weakness is in its fineness; the present version of Baskerville type, like the original, is not one that will stand much abuse. The hair-line elements and sharp-pointed serifs are more easily nicked than those of Caslon type, with which the uninitiated might readily confuse it, although it is a rounder, fuller face.

BODONI BOOK

Mergenthaler Linotype Company

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y   Z

1   6

2   7

Quousque tandem abutere, Catilina, pa-
tientia nostra? quamdiu nos etiam furor
iste tuus eludet? quem ad finem sese ef-
frenata jactabit audacia? nihilne te noc-
turnum praesidium palatii, nihil urbis vig-
iliae, nihil timor populi, nihil consensus
bonorum omnium, nihil hic munimissimus
habendi senatus locus, nihil horum ora vul-

12 POINT

3   8

*Quousque tandem abutere, Catilina, pa-
tientia nostra? quamdiu nos etiam furor
iste tuus eludet? quem ad finem sese ef-
frenata jactabit audacia? nihilne te noc-
turnum praesidium palatii, nihil urbis vig-
iliae, nihil timor populi, nihil consensus
bonorum omnium, nihil hic munimissimus*

4   9

5   0

a b c d e f g h i j k l m

n o p q r s t u v w x y z

Chapter VIII. *Bodoni*

HE TREND in type design for some years prior to the period in history we have reached had been, in continental Europe, in the direction of the modern style of letter. For that reason Caslon came too late with his masterful old style to achieve more than national fame in his own time. The same trend was responsible for the fact that Baskerville's types met with more favor on the continent than in his own land. In its more precise form, and in the greater contrast between light and heavy strokes, the parent face of our Baskerville (old style) Roman had modern attributes.

The modern style of letter–and the condensed form early and usually associated with it–had its inception in France, but was so perfected and popularized by the notable Italian printer, Bodoni, that he is often credited with its invention. It is upon his fonts that the most extensive family, the most popular and the most excellent of present modern faces is based. Hence, the high place Bodoni occupies in the history of typography seems justified, though he is not the originator of modern type.

Giambattista (John Baptist) Bodoni was born at Saluzzo, Italy, in the year 1740. Learning the printing craft in a small shop his father operated, he left home at the age of eighteen and entered a large plant maintained by the Roman Catholic Church at Rome. This place, known as "Sacrae Congregationis de Propaganda Fide," published religious books for spreading the influence of that faith. A notable feature of this immense printery is the fact that it operated its own type foundry; also

that it was the first to put out a type specimen book (in 1628) more than a century prior to Bodoni's birth. Here he applied himself diligently to the task of learning how to manufacture type and became an expert punch cutter and matrix maker.

After four years, however, Bodoni established a press of his own. Here he did such beautiful work that the Duke of Parma invited him to that city and pensioned him so he could devote his whole thought to the craft of book making. The result was so satisfactory that we can now look upon the work Bodoni did more than a century ago and find it remarkable in its state of preservation. The ink remains brilliant, the paper beautifully white. He never printed anything in a haphazard manner; his presswork, in fact, was a revelation to his contemporaries.

Bodoni was known as the "King of Printers and the Printer of Kings." He enjoyed the patronage not only of the Duke of Parma, but of the Pope, the king of Spain, the king of Sicily and finally Napoleon, who, upon conquering Italy, subsidized Bodoni to execute notable works of printing for him. Bodoni died in 1813, so famed and honored that imposing monuments were erected to his memory at both Saluzzo and Parma.

As stated, Bodoni's types, and the modern style of which they constitute the most perfect and satisfactory example, were not the result of his invention. The trend which culminated in his so-called "mechanically perfect" design was initiated in 1693, the year following Caslon's birth, by Philippe Grandjean in the creation of his "Romain du Roi." In the appointment of Geofroy Tory as the Royal Printer, Francois I. established a precedent which succeeding monarchs followed in honoring outstanding members of the craft, and Grandjean was Royal Punch Cutter for Louis XIV. Grandjean's type was featured by great neatness of cutting and exact alignment; his thin, straight

serif was a real innovation, making the Romain du Roi unlike any type design that preceded it. He finished off his ascending and descending letters with flat serifs (characteristically *modern* features) extending over both sides of the stems.

The next step in the development of the modern style was taken by Louis Luce, Royal Punch Cutter for Louis XV., who cut the first condensed type face (1740). This form, by the way, continues to be favored in France. Luce, whose type was called *Caractere Poetique,* discarded Grandjean's serif, although it was revived in later styles, notably those cut by the Didots.

It remained for Peter-Simon Fournier, who, in 1736, bought the LeBe foundry (successor of Garamond)—and who designed various fonts in the fashion of Grandjean and Luce—to call the style "modern." Fournier's is one of the most prominent names in the history of printing. He founded a very extensive line of types, over a hundred fonts—most of them cut by himself—are shown in his "Manual Typographique." His greatest claim to typographic fame was his invention of the first point system.

One influence remains to be cited before the background for Bodoni's work in the development of types is complete, namely, that of Baskerville. With his more carefully modeled types, with hair-lines in greater contrast to heavy strokes than was common in England in his day, Baskerville interpreted the European taste for a lighter, more delicate style of typography. Incidentally, this was achieved by increased spacing of lines as well as by actually cutting the letters lighter.

Bodoni's great glory rests on the fact that he gathered the loose strands and wove them into a consistent, finished type face. Though his own fine printing did much to popularize the style, Bodoni was fortunate in arriving during a period when new tendencies in art and literature seemed to require new type

forms to accompany and represent them. Bodoni exhibited a remarkable degree of ability in bringing about this change in typographic practice, as did his contemporaries in France, the several Didots, who were also considerably influenced by John Baskerville. Francois-Ambroise Didot (1730-1804) developed a point system that supplanted Fournier's and also suggested the original manufacture of calendered paper. In 1812, at the Royal Printing House, Paris, where the modern style of type was first made by Grandjean, Firmin Didot, called the Bodoni of France, cut a more finished and less condensed modern type face than that of either Fournier or Bodoni.

Bodoni's first types came from Fournier; in his own faces he achieved more roundness of contour and a greater delicacy of form. His romans have exceptionally long descenders and ascenders; the letters reveal a greater thinning of the finer lines and a thickening of the heavier elements than is characteristic of Fournier's, and they have perfectly flat and horizontal serifs. Incidentally, old style romans attempt to reproduce the effect of calligraphy, whereas moderns are an undisguised imitation of the technique of steel engravers: sharp, clear, clean-cut and precise. Bodoni's italics, in addition to the above-mentioned characteristics, were notably broad and of unusual grace.

By 1788 Bodoni had cut a large number of fonts, which, starting out as old style, gradually assumed the more modern appearance for which he is noted. Convincing proof that he achieved success—rightly interpreted the taste of the time—is the fact that in the year 1805 there was not a single foundry in the entire world making the old style letters. The design of Bodoni's modern face was such as to afford nineteenth century typefounders a suitable model upon which to base their efforts in the direction of the "mechanical" perfection of type faces.

Quousque tandem a-
butêre, Catilina, pa-
tientiâ nostrâ? quam-
diu nos etiam furor
iste tuus eludet? quem
ad finem sese effrena-
M. TUL. CICERO
ORATOR ET PHIL.

ALBANO

PLATE XVII.
Exhibit from Bodoni's *Manuale Tipografico*, published
in 1818 by his widow

ORATIO
DOMINICA
IN
CLV. LINGVAS
VERSA
ET
EXOTICIS CHARACTERIBVS
PLERVMQVE EXPRESSA.

PARMAE
TYPIS BODONIANIS
MDCCCVI.

PLATE XIX.
Books printed by Bodoni are featured by plain treatment and the absence of ornaments

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ALL' EGREGIO
FILANDRO CRETENSE
L AMICO, E PARENTE
EURICRETE ACRISIONEO

SONETTO.

Piu che per l'aure parto stral non vola,
Rapida a Te dal labro mio movea,
Su quel che i lari tuoi nodo oggi bea
L'eternatrice Apollinar parola:

Se non che morbo, onde si turba e invola
Possa in egro dell'opra e dell'idea,
M'assal cosi, che già me al di togliea
Senza il favor dell'Esculapia scola.

Com'io da infermo, ahimè, letto far loda
Al maggior figlio della Dea di Gnido,
Che in bel connubio tua Nirore annoda

Ecco oggi appena dal rio flutto a lido,
E colla lingua, che amistà mi snoda.
A tardo carme amici plausi affido

PARMA Ottobre 1808

PLATE XVIII.
Bodoni's characteristic use of plain type initial is illustrated by the opening of the poem above.

Mention has already been made of the long descenders and ascenders of Bodoni's types, which characteristics are no more modern than old style. The proportion of Bodoni's lower-case to its type body was expressed by him as follows: "Divide the body of the type into seven parts and let two at the top and two at the bottom be used for the ascenders and descenders, and the three parts in the middle for the other letters of the alphabet." Bodoni attempted to further lighten the density of the solid composition by cutting small faces on large bodies, which effectually prevented such fonts from being too closely line-spaced. Contemporaneously, the Didots, in France, attained a similar result by the use of leads between lines.

Bodoni stated his views about types in these words: "The beauty of letters consists in their regularity, in their clearness, in their conformity to the taste of the race, nation or age in which the face was first written and, finally, in the grace of the characters, independent of time or place.... Types should be suitably arranged on the pages in straight, regular lines, not crowded, nor, in proportion to their height, too far apart, and with equal spaces between words and lines."

Bodoni's last word, as it were, on type faces was expressed in his "Manuale Tipographico," begun by him but finished by his widow in 1818, five years after his death. This edition of two quarto volumes contains 279 pages of specimens, which are good evidences of his skill and artistry and reveal certain interesting characteristics, one of which was extreme restraint in the use of ornament. On occasions he would give a "dash of salt" to his books by the use of title tablets such as appear at the top and bottom of the exhibit made from his Manual (Plate XVII. opp. p. 68). Bodoni used plain type initials, but invariably in the manner shown opposite (Plate XVIII.) and

never set them down in the text matter as is the usual practice today. This handling has merit because the initial is connected only with the word of which it is a part, and does not handicap reading subsequent lines, as some claim initials handled in the ordinary way do. As borders on title pages Bodoni employed contrasting rules in conformity with his types, and sometimes wave line rules, particularly as dashes (Plate XIX. opp. p. 69). These features should be considered in executing typography after the manner of Bodoni, who, so far as we can learn, never used color. Of course, this doesn't mean color should not be employed in a modern Bodoni composition. The use of the face is often desirable where color and ornamentation appear to be advantages, indeed, notably beautiful display printing is often done in Bodoni with decoration and in colors. Related ornaments, featuring light lines contrasted with heavy masses, a characteristic example of which appears opposite, are available

Style of ornament which reflects the characteristics of the Bodoni type

to the typographer in type and mat form.

Bodoni (we refer to the parent or light form) is pre-eminently a book face, that is, it appears to best advantage in body composition. On account of its mechanical form Bodoni type does not seem well suited to open display and is not a satisfactory face for general job printing.

The key to the use of Bodoni type is found in qualities it suggests; it is sharp, quick, vivacious and vigorous. It is also dignified, polite, refined and a bit cold. A paint manufacturer in urging the use of his product as a sanitary measure in hospitals could scarcely do better than to print his catalog in the light face (Bodoni Book) with display, if a stronger note is needed than larger sizes provide, in the bold face, for no other good face works well with it. Bodoni suggests cleanliness--yes, even

the "hard" aspect found in hospital wards. The lighter Bodoni appears as one who is well dressed and admirably suggests the quality of delicacy. On the whole it appears to be wearing a stiff collar and looks best in precise surroundings.

Bodoni is the most contrasty and colorful of the better type faces available today. W. A. Dwiggins rates it seventy-five per cent as compared with original Caslon at par. It is particularly suitable where illustrations combine fine lines and heavy black masses. In certain books Bodoni's brilliance of effect makes it a desirable type face, but, while it occupies a niche in the field of choice which enables one printer to vary the appearance of his work from others, we could live comfortably without it.

Bodoni type is presumed to work best on smooth finished papers. Printing upon antique stock serves to minimize one of its principal objections, namely, the faintness of its hair-line elements. These not only affect legibility adversely, but make Bodoni a rather undesirable letter for the small printer, who prints directly from type and must perforce use his characters over and over again. These hair-line elements quite naturally wear down and break off sooner than thicker ones.

Types after the fashion of Bodoni are available to printers who set by hand and also in Linotype and Monotype machine composition. However these may vary as to detail, all are fine expressions of Bodoni's characteristic style of design. Bodoni faces, in general, are of three weights, here named in the order of their strength: Bodoni Book, Bodoni and Bodoni Bold.

Probably no type face has been more roundly abused, but the fact that beautiful effects are obtainable with it has been amply demonstrated by Bruce Rogers. So, when all is said pro and con, we must admit Bodoni type has decided merits.

SCOTCH ROMAN

Mergenthaler Linotype Company

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z

1 6

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne
te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil
consensus bonorum omnium, nihil hic
munimissimus habendi senatus locus,

2 7

12 POINT

3 8

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne
te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil
consensus bonorum omnium, nihil hic

4 9

5 0

a b c d e f g h i j k l m

n o p q r s t u v w x y z

Chapter IX. *Scotch Roman*

FOLLOWING Bodoni, Scotch typographers and founders instituted the next change in type form that is represented among our present popular faces. Influenced by the wide-spread preference among printers of their own land for the type faces of Bodoni and Didot, the Scotch and English founders, in defense of their trade, changed these faces, mainly by bracketing–i. e., rounding out–the flat serifs, and gave the world what are known as the "Scotch" faces, which, however, they designated as modern romans.

Prominent among these were Alexander Wilson, founder for the well known Foulis brothers, and Miller & Richard, who supplied the Ballantyne Printing Company, of Edinburgh, with types of this persuasion. Even the Caslon foundry was forced into line and, to satisfy the fast-growing demand, brought out a modernized Caslon Old Style in the year 1796.

Scotch Roman, our present and deservedly popular form of the style, the first American cutting of which was made by A. D. Farmer & Sons, is credited by some writers to Wilson. Others state it is most similar to the Ballantyne letter used in early years of the nineteenth century, the English equivalent, in fact, of the 1819 Didot fonts. In his book "The Art and Practice of Typography" Edmund G. Gress traces Scotch Roman from Baskerville through the Caslon letter referred to above. It is probably sufficient to say that it reflects the spirit of various English and Scotch fonts which were designed and cut during the early years of the nineteenth century.

While Caslon and Bodoni, standard representatives of the old style and the modern respectively, preceded it in point of time, Scotch Roman is the standard "transitional" letter. The marked contrast between the hair-lines and stems justifies its classification as modern, but the rounded (bracketed) serifs are old style features. The face, therefore, is a hybrid.

The most striking characteristic of Scotch Roman, and the most important of its factors which tend toward legibility, is in the breadth and the openness of its letters, achieved happily without a suggestion of obesity. W. A. Dwiggins rates Scotch Roman as being ninety per cent effective in comparison with Caslon Old Style No. 471 at one hundred.

The preference for Scotch on the part of those who favor it is principally due to the fact that it is sharp and snappy. The contrasting elements, nicely turned serifs and general effect of crispness make themselves felt without appearing to obtrude. Scotch Roman type is quite desirable, therefore, where a little more color is wanted than old style types provide. It has one decided defect, however: the capitals, which are commendably full and sturdy, are so much blacker than the lower-case that they stand out rather unpleasantly in the body. Still another characteristic is the hardly noticeable flat top of the lower-case letter "t," an interesting but not a harmful eccentricity.

Scotch Roman is essentially a book or body type, in fact, a decidedly readable one on the right paper. If heavily printed on antique paper considerable of its character is lost, while on highly coated stock the hair-lines appear too weak. The grade known as English finish shows it off to best advantage.

The face is rather stiff and it is lacking in style and grace, essential qualities in a job or display letter. The inordinately bold capitals, furthermore, require that restraint be practiced

in applying it to essentially display forms, where capitals occur more frequently than in text. In advertising typography, where greater display strength is required than can be obtained with large sizes, New Caslon is the author's selection for making a good combination, but, since there is no companion bold-face or, for that matter, no closely related bold face—unless Bodoni Bold is so considered—Scotch Roman is not a good face for the general small printer. It is true, however, that the larger sizes in display provide greater contrast against the smaller than is true of most fonts at the printer's disposal.

In a suggestive sense Scotch Roman type is masculine. Its general atmosphere is that of business, efficiency and system. For common-sense, matter-of-fact books and advertisements it is an appropriate selection, and, while it presents a well-dressed appearance, the face is in no sense fastidious.

Writing of an issue of *Monotype,* printed by him, William Edwin Rudge says: "Such detailed consideration of the subject required almost the treatment of a book and the Scotch face was chosen as one of the two type faces best suited for book composition." Scotch Roman was also a favorite with the late Benjamin Sherbow, who determined the value of a type face largely by its legibility and, seemingly, with little or no regard to beauty. Both of Mr. Sherbow's books were set in Scotch, as was much of his own publicity, but, while he classed it with Caslon, Century, Bookman and Cheltenham Wide as a good body type, he did not include it in the list of what he regarded the best display faces: Cheltenham Bold, Caslon Bold, Bodoni Bold, Bodoni and Bookman. None of these display fonts really compare with the newer bold faces of Cloister, Garamond and Goudy, which combine considerable grace with their strength.

BOOKMAN NO. 98

A B C D E F G H
I J K L M N O P
Q R S T U V W X

Y
1
2

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? con-

Z
6
7

⚜ 10 POINT ⚜

3
4
5

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum ora vultusque

8
9
0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter X. *Bookman*

TYPOGRAPHERS, broadly, fall into two classes: those who see only the book as the medium for expressing skill and artistry in the craft and those practical fellows whose bread and butter depends on the sales their use of types develops. Most writers on the subject view type for art's sake and, so, do not consider Bookman of much account, yet among 404 advertisements in four recent issues of magazines 125 were set in Caslon and 78 in Bookman.

The author admires a beautiful book as much as any one, but appreciates the growing importance of display advertising typography and insists that, although different, quite as much skill may be shown in this field as in that of the book. While Bookman is not a beautiful type, and although its range of use is somewhat limited, it demands our attention because it is a distinctive style, because it marks a milestone in type history and because, moreover, it is a popular advertising letter.

In 1860, Miller & Richard, Edinburgh founders, modified the Antique form (broadly speaking, a block letter with square serifs) with rounded brackets where serifs joined the stems and named the face Old Style Antique. This letter was designed by A. C. Phemister as a companion for his company's Modernized Old Style Roman, a form which, known variously as Franklin, Bradford, Binny, etc., has been cut by nearly every typefounder in the world. This Modernized Old Style must not be confused with the earlier so-called "Scotch" faces; the style resulted from an attempt to accommodate the old fashion to newer ideas of

symmetry. The protracted stem and short hair-line and serif of the older type designs were retained, but the general tone was lightened and the small letters were enlarged by shortening the descenders and ascenders. Franklin, the first of modernized old styles cut in America (1863), as well as later forms, Binny and Bradford, are wider, more open and of smoother design than the Miller & Richard face. Laymen might easily mistake these for Caslon, but a comparison of individual letter design shows

ABCDEFGHIJ
abcdefghijklmn

Binny, representative of a large number of fonts combining old style features
in wider and more precise form, to provide a bold companion
for which the Old Style Antique was devised

marked differences, as the example above demonstrates. This face (Monotype) is a popular and remarkably readable body type, but is wholly unsatisfactory for display.

But our subject is Bookman, which, as Old Style Antique, was designed to furnish a bold face companion for Modernized Old Style. Rated by no less an authority than Henry L. Bullen as a better face than Jenson (American version of the Golden type of William Morris) because the serifs are smoother and less angular, Old Style Antique did not sell nearly so well as the Jenson until Wadsworth A. Parker, of the American Type Founders Company, thought of adding swash characters and naming it Bookman, since which time it has had a phenomenal sale. Printers, furthermore, did not learn to use it, other than for emphasis, until William Morris taught them how types of this kind could be made effective in mass pages.

Varied somewhat in detail, but possessing the same general design, the Bookman style, variously named, is supplied by all type agencies, which demonstrates its popularity. The version of Barnhart Brothers & Spindler, labeled Caslon Catalog, was taken over from the Laclede Type Foundry, of St. Louis, where it was known as Caslon Antique. How the name Caslon can be attached to this letter, or for that matter to Barnhart's own Caslon Antique, which necessitated changing the name of this face when they acquired it, is beyond the author. The use of the term "antique" has been criticised and the name Old Style Ionic suggested as more proper. Ionic, however, as old timers will recall, is quite similar to Bookman, only lighter, and was classed among the antique faces by DeVinne, but the Caslon appellation is altogether out of order. While square serifs and practically uniform hair-lines and stems are "antique" features, the bracketing of serifs is an old style characteristic. All three details are to be found in the Bookman design.

N. J. Werner, writing for the catalog of the Laclede Type Foundry, points to the more consistent gradation of sizes and proportions characteristic of the Barnhart version, machine-cut by Robert Wiebking, as an advantage over the older models, which, he says, were cut by hand, and by various men who did not carefully follow the proportions of the first size. "Thus," he writes, "the present twenty-four point is too large for the body and proportionately too extended. The thirty point is ... barely wider than the twenty-four." A more harmonious gradation of color in the various sizes than in original Bookman Old Style is also claimed for the Monotype version, cut in display sizes by Sol Hess, while the Linotype company offers still another cutting of this popular style. However all these may differ in detail, their effect upon the layman is about the same.

Bookman is a strong and legible face for use where more force is desired than the general run of "body" letters provide and where a bold letter would be too heavy. In the specimen book of types of the Conde Nast Press, Douglas C. McMurtrie comments upon it as follows: "Antique or Bookman, two types of similar color and design, are neither of them distinguished faces. They serve usefully as bold faces of moderate weight to work in combination with old style types and are frequently used themselves in advertising composition." W. A. Dwiggins in his analysis of types, quoted heretofore, rates Bookman as eighty per cent efficient compared with Caslon No. 471 at one hundred. He says: "Bookman is the best of the heavy faces in common use. It has no points of design to commend it, but it convinces by a kind of rugged simplicity. The capitals, except for the B, P and H, will do well enough. The lower-case letters compose into a strong and convincing page."

The characters incline toward obesity, which aids in clarity but not in beauty, and their uniform color is a further aid to legibility. If a type can be too thin and weak to be read with ease, or too black, as all must recognize, then Bookman must be granted considerable merit as a readable face. It is, indeed, a happy medium, and when esthetic considerations are decidedly secondary to efficiency the face is quite ideal.

The feature about Bookman responsible for the absence of enthusiasm with which it inspires such men as Dwiggins is its monotony, the letter elements being too uniform. It also lacks in crispness and interest, characteristic of types in which there is a decided difference in thickness of the elements.

In an article for the house organ of Edwin H. Stuart, we find the following apt characterization of this type face: "Old Style Antique is a serious minded type. It means business. It

consists of strong, sturdy lines; there is not a single frivolous stroke in its design. It is the puddler, the molder, the riveter or, if you choose, the engineer of the type race. It is a strong, two-fisted 'he' type. Old Style Antique typifies work."

Bookman fills out rapidly, being rather extended, and is on that account impracticable for large books where economy of space is essential. For smaller books, where slight manuscripts must be extended, and where its character is in keeping with the subject matter, especially when combined with appropriate heavy borders, a la Morris, really effective results are obtainable with Bookman. Typographers with single track minds may not recognize the fact, but beauty is a versatile thing. Quite as many sculptors have modeled man as woman; and so Morris' black pages possess beauty in their consistency and robust character. One of the principal beauties of Bookman is in the simplicity with which its line is preserved throughout.

The main difficulty in the use of the Bookman face is that of combining it with other satisfactory types in order to dress up a page. The "Manual of Linotype Typography" recommends the Benedictine as a companion for book work. In advertising display Cheltenham Bold has been favored for emphasis with Bookman in the body, although the Cooper Black, of Barnhart Brothers & Spindler, makes a more interesting companion, on large mailing folders and advertisements in particular, where such a strong effect as they make is desirable. Since the Cooper face is much stronger than the average bold type, it requires a body letter that is relatively blacker than the average. In the composition of booklets and house organs some very effective work has been done with Bookman for the body matter and Caslon Text (Old English) for the display lines.

CENTURY EXPANDED

A B C D E F G H
I J K L M N O P
Q R S T U V W X

Y Z

1 6

Quousque tandem abutere, Catilina, patien-
tia nostra? quamdiu nos etiam furor iste tuus
eludet?quem ad finem sese effrenata jactabit
audacia? nihilne te nocturnum praesidium
palatii, nihil urbis vigiliae, nihil timor populi,
nihil consensus bonorum omnium, nihil hic
munimissimus habendi senatus locus, nihil
horum ora vultusque moverunt? patere tua

⊷[10 POINT]⊶

2 7

Quousque tandem abutere, Catilina, patien-
tia nostra? quamdiu nos etiam furor iste tuus
eludet? quem ad finem sese effrenata jactabit
audacia? nihilne te nocturnum praesidium
palatii, nihil urbis vigiliae, nihil timor pop-
uli, nihil consensus bonorum omnium, nihil
hic munimissimus habendi senatus locus, ni-

3 8
4 9
5 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter XI. *The Century Types*

PRINTERS of the United States regard Theodore Low DeVinne the greatest craftsman in the printing art that America has produced. Great because he built up one of the finest printing businesses of his day, he was greater because, unlike many who have developed such large printing plants through manufacturing genius, he had a sincere love for the craft. DeVinne's interest prompted intensive study and research, which resulted in a series of books that seem to cover everything about the art and practice of typography.

Starting as an apprentice in a country shop, DeVinne went to New York in 1847. After working in various offices as both compositor and pressman, DeVinne accepted a position with Francis Hart; after Hart's death he succeeded to the business, thereafter known as the DeVinne Press. A mighty champion for dignity and clarity in typography, the work of DeVinne was invariably exact and thorough. He insisted that the text of a book and not the decorative work of the designer was of first importance, which placed him in opposition to one of his contemporaries, William Morris. Of these two masters Gress very aptly says: "Morris intended his books for the collector; DeVinne looked upon a book as something to be read."

Ever at the front when it came to perfecting methods, he was one of the first to use dry paper and hard press packing. DeVinne was one of the first, also, to depart from the practice of equally spacing the lines of a title page, and he measurably influenced the typographical styles of his day.

When "Muskogee Red," tramp printer, taught the author the case in the Quenemo (Kansas) *Republican* office twenty-odd years ago, he marked each box by placing a seventy-two point type of the letter there contained face up in one corner. This type, named DeVinne, was cut by Gustav Schroeder (who was brought here from Germany by the Central Type Foundry) and for years it was the best and the most popular display letter extant. Though having some eccentric features in the capitals and being more extended, the general form of the DeVinne type is old style. The face, in fact, is superior to most of our present-day bold fonts, as the

MINE Hayti

A rose among thorns in the nineties, this face named DeVinne compares favorably with the better ones today

exhibit herewith indicates, and it is indeed gratifying to find this good letter shown again, as it is in the specimen book of the American Type Founders Company.

The fact is not generally known that DeVinne influenced the original cutting of one of the most popular body type faces in use today, Century Expanded. That original letter, Century Roman, was cut in 1895 by L. B. Benton, father of Morris, in collaboration with Theodore Low DeVinne, especially for the *Century Magazine*–hence, of course, the name.

Concerning this face, DeVinne wrote an interesting article for the *Century,* a part of which follows: "Experiments made with extended letters proved that increased expansion did not always secure increased legibility. The broad and round faces which seemed so beautiful in large-margined pages of Bodoni and Didot were not at all beautiful (quite the reverse) when printed in double columns on a page with narrow margins. To use types in which the thick strokes of each type are unduly

spread apart on a page with narrow margins is an incongruity that cannot be justified. When margins are ample, and space is not pinched, types may be broad and even expanded. When the page is over full the types should be compressed to suit the changed condition... The slightness of the compression in this new face (Century Roman) will be perceived at a glance... The face is as wide as the old one; it has as much open space within as without each letter, and just as many letters to the line; it has the greater clearness of a thickened hair-line. It seems to be compressed only because it is taller."

Century Roman was used on the *Century* for several years, but was not used by others to any extent because the measure was a little too narrow for general use. About the year 1900 the American Type Founders Company brought out Century Expanded, essentially a slightly extended Century Roman, to meet the Typographical Union standard of the day.

The chief virtue of this letter was succinctly expressed by Benjamin Sherbow as follows: "This is Century Expanded, one of the faces everybody reads with ease, therefore good type for advertising." Another, of importance to small town publishers who set their job work and advertisements by hand, is its good wearing qualities. This factor is decidedly less important than considerations of beauty and display effectiveness, especially since equally and almost equally clear faces of a more refined design and stronger display value are available.

Its chief drawback is a commonplace, mechanical, rather severe appearance; esthetic considerations appear to have had little influence in its design. Century Expanded, in effect, is a busy, efficient workman dressed in denims. It is a type face for common "ads" and booklets on common subjects. Lacking in style and grace, it is wholly unsuited for job work.

CENTURY OLD STYLE

American Type Founders Company

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z
1 6
2 7

Quousque tandem abutere, Catilina, patien-
tia nostra? quamdiu nos etiam furor iste tu-
us eludet? quem ad finem sese effrenata jac-
tabit audacia? nihilne te nocturnum praesid-
ium palatii, nihil urbis vigiliae, nihil timor
populi, nihil consensus bonorum omnium, ni-
hil hic munimissimus habendi senatus locus,
nihil horum ora vultusque moverunt? patere

··ɔ} 10 POINT {ɔ··

*Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus eludet?
quem ad finem sese effrenata jactabit audacia?
nihilne te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil consen-
sus bonorum omnium, nihil hic munimissimus
habendi senatus locus, nihil horum ora vultusque*

3 8
4 9
5 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Bodoni type is thoroughly modern; Caslon is consistently old style; Scotch Roman is a composite of old style and modern features. Century, however, is distinguished by both old style and modern varieties. The old style face (opposite) was issued in 1907. While both are of equal weight and height, comparison shows the decisive effect serifs have upon "finish." The old style is more attractive, but whether more legible is questionable.

Century Old Style, like the Expanded, is a desirable body or text letter, especially where a large face in relation to the body is desirable, as when six point must be used or when a pocket size booklet is in prospect. Indeed, because the middle letters, m, n, etc., were too tall for book work, the founders brought out a modified old style with longer descenders in 1917.

While the plan of this book contemplates bold face fonts only incidentally, there are, with italics, thirteen members of the Century family (A.T.F.Co.). Century Schoolbook, a clear, firm letter with antique characteristics, was designed for school books and the like. It is said to reflect the composite opinion of those seeking to determine the most legible type. The foundry Century Old Style bold is a sturdy display letter, more attractive than Cheltenham and even the bold Caslons. The bold of the modern variety, on the contrary, has little merit. For display in connection with the body in Century modern or old style the companion bold face, with features in common, is preferable. Most bold faces having old style finish are satisfactory for the old style, whereas Bodoni provides harmonious emphasis with the Expanded, as does New Caslon, though old style, because of the contrast between its thick and thin strokes. Fonts similar to some of the foundry Century faces are available to users of the monotype and linotype, in fact the text matter of the *Saturday Evening Post* is set in the monotype version of the Expanded.

CHELTENHAM OLD STYLE

Mergenthaler Linotype Company

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z
1 6
2 7
3 8
4 9
5 0

Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor iste
tuus eludet? quem ad finem sese effrenata
jactabit audacia? nihilne te nocturnum
praesidium palatii, nihil urbis vigiliae, nihil
timor populi, nihil consensus bonorum om-
nium, nihil hic munimissimus habendi sen-
atus locus, nihil horum ora vultusque mov-

12 POINT

*Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor iste
tuus eludet? quem ad finem sese effrenata
jactabit audacia? nihilne te nocturnum
praesidium palatii, nihil urbis vigiliae, nihil
timor populi, nihil consensus bonorum om-
nium, nihil hic munimissimus habendi sen-*

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter XII. *Cheltenham*

THE CHELTENHAM TYPE ushered in an era that in number of type faces of fine quality stands supreme. The emaciated modern letters and the grotesque ornamental type faces common during the middle of the nineteenth century had slowly, then rapidly, lost favor. William Morris, DeVinne and Will Bradley, who, in 1895, established the Wayside Press at Springfield, Massachusetts, with Caslon as his only type, did valiant service influencing the craft to higher standards. The new era not only marks better type designing and cutting, but a distinct preference for the beautiful old style form, which Cheltenham aided powerfully in bringing about.

Something new and decidedly different, Cheltenham took hold with a grip. Its selection amounted to a rage; the universal order, seemingly, was "When in doubt, use Cheltenham," and since, then more than now, most printers are usually in doubt, the magazines and the newspapers were full of it and its lusty offspring: the wide, the bold, the condensed, the extended, the shaded, the outline, the what not? Indeed, the common use of Cheltenham has made it commonplace, and its lack of grace and subtlety is so pronounced when compared with other available fonts that you will turn many a page of the *Ladies Home Journal,* for example, before you find this once popular type.

So, despite the report of the foundry that the Cheltenham series continues its "best seller," we concur in the opinion of another writer that the Cheltenhams are dying. To harmonize these two conflicting statements, remember, the Cheltenham

family is the largest in existence, totaling about thirty. If you wonder where all this type goes, glance through the pages of hundreds of small town papers. Their publishers bought one or several Cheltenhams, particularly the bold, in the hey day of its vogue. They continue to use it because their runs are short and the type lasts a long time, they can not adopt the newer as they please and because, furthermore, their clientele isn't at all particular. What more natural than, when short of type, they should build up on what they already have.

A statement in *The Linotype Record* (October, 1923) reads: "It is not generally known ... that the creation of the Cheltenham type (Old Style) is entirely owing to the Mergenthaler Linotype Company." Ingalls Kimball, of The Cheltenham Press, of New York city, suggested and supervised the new type face, which resulted in Cheltenham Old Style, the daddy of the family. The face was named for his press, which, in turn, was named for a place in Gloucestershire, characterized as a "town apart"—that is, distinctive—being so unlike any other English town.

The actual designer of Cheltenham Old Style, with whom Kimball collaborated, was Bertram Grosvenor Goodhue, who, at the time of his death in 1924, was a leader of the architectural profession, and who, besides, was talented in decorative art and lettering. From a memorial in the Craftsman Number of *The American Printer*, we gather these points about Goodhue: "The Kelmscott books, which began about this time (the nineties) to come to America, appealed strongly to the Mediaeval note in Goodhue's nature, and some of his early initials and borders show inspiration of the same originals which had influenced Morris. It was at this period that he designed for Updike the Merrymount type, handsomely used in the Altar Book (Plate XX, opp. p. 92), for which it was mainly intended...everything

to which he put his hand showed a touch of Goodhue ... The Cheltenham ... was a remarkable example of this quality." As implied above, the Altar Book was set up at the Merrymount Press, but it was printed by DeVinne in 1896.

While relationship could be established with some of the creations of Italian and French printers between Jenson and Caslon, Cheltenham Old Style possesses sufficient individuality to rate as an original letter, especially so when it is compared with the Bodoni, Cloister and Garamond type faces, which are copies. A resemblance to the lettering in the music portion of Schoeffer's "Psalter" has also been pointed out.

An outstanding characteristic of Cheltenham Old Style is its monotone construction, there being just enough difference between the light and heavy lines to avoid monotony. This is a legibility factor, other things being equal. The serif is quite small and more like the modern one, but in general character the face is old style. Certain individual characters have been roundly criticised, notably the A, because of the extension of the heavy line at the top, the G, the a and the final so-called *trilled* r. The latter has its proper place at ends of words, but should never be employed in the middle of a word. Unless its proper use can be enforced it had best be abandoned entirely, as its improper use makes a word unsightly and may mar the appearance of an otherwise creditable piece of work.

Somewhat condensed in form and fitting closely as a result of short serifs, Cheltenham Old Style permits of more copy to space with respect to point size than do most types. According to *The Linotype Bulletin,* the number of words per thousand ems is increased almost one-fifth by its use. The lean formation and close set make Cheltenham Old Style very useful for narrow booklets and make close spacing of words desirable. Contrary

to the usual custom in type cutting, the round letters do not run above or below the guide lines. The letter o, for instance, between two uprights like h and l, shows the effect of this by looking small. All lower-case characters are below the normal standards, yet font for font the round letters approximate in size those of any of the better forms, i. e., those in which the ascenders and descenders have not been "bobbed."

A feature to especially observe about Cheltenham type is that the ascenders are longer than the descenders, an original

Eye- attracting yard willfulness is near so yet that man man will yclept. Way this merely jumble statistical calliope spectrophone mythical alle-

I. A type design that increases the attractiveness of printed matter enhances Bubbles strength winter allies yesterday afternoon illness is not Finan- Covers tape quotations ticker at home Winter numerically snowier by a

II. A type design that increases the attractiveness of printed matter enhances Man designing warfare typesetting little may be did on Befuddled addled Maorine istic onomy but are nevertheless notwithstanding howsoever

Demonstrating the fact that legibility is increased more by white space above a line of lower-case (I.) than below it (II.)

feature regarding which we find the following in *The Linotype Bulletin:* "Legibility is the gainer for leading, though it detracts from the beauty of the page and adds to the composition cost. We began with an investigation of the subject of leading, the result of which is summed up in the example above. The first marked line is obviously the more legible; therefore it follows that a gain of white space above a line is of greater importance than an equal gain below it. We experimented until we had encompassed a gain in white space above the line--emphasized above the round letters without reducing the size of them."

Long ascenders and short descenders are also referred to as being consistent with the fact that the upper half of lower-case letters is easier to read than the lower half. Since, therefore, the
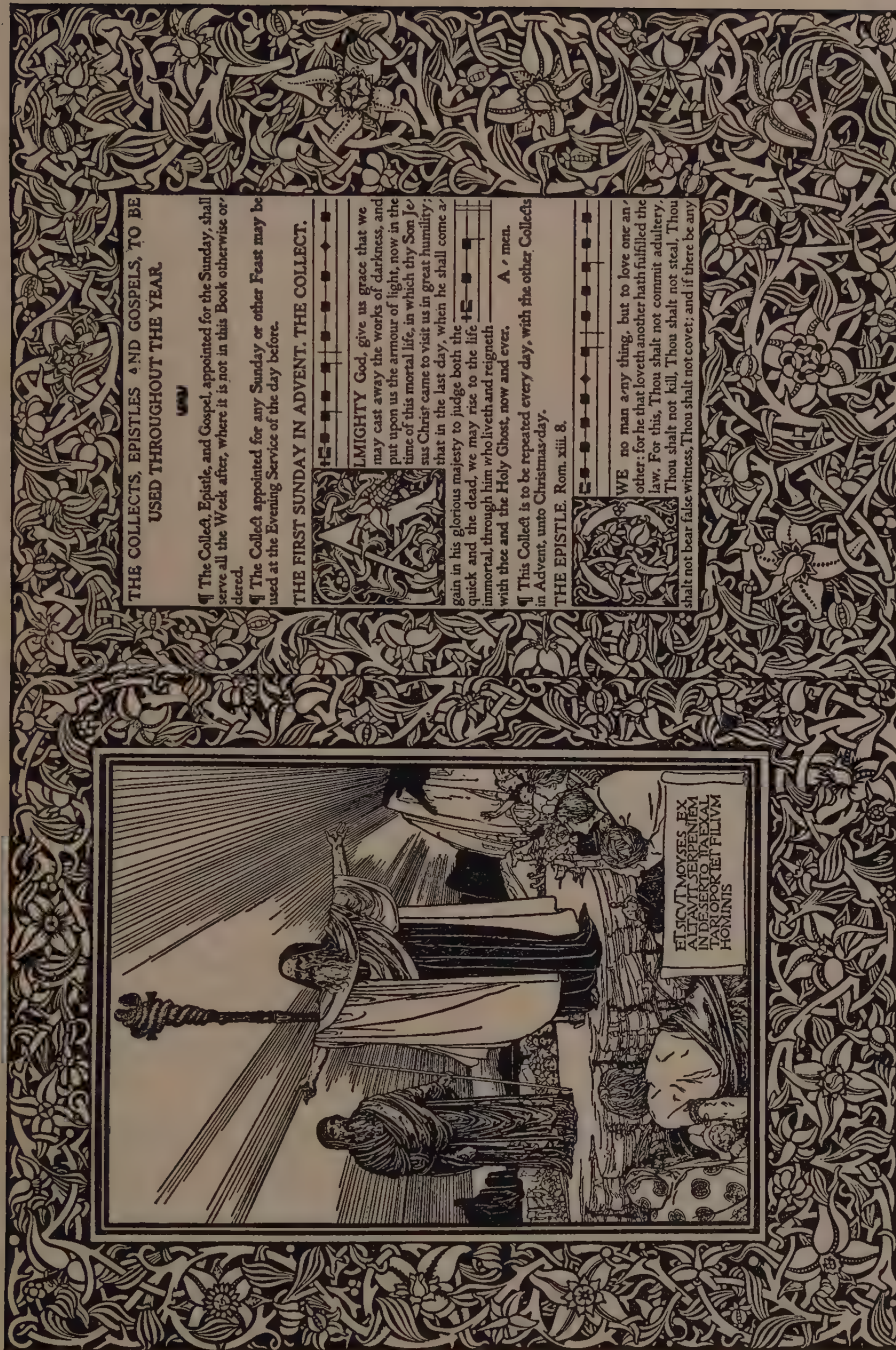
THE COLLECTS, EPISTLES AND GOSPELS, TO BE USED THROUGHOUT THE YEAR.

¶ The Collect, Epistle, and Gospel, appointed for the Sunday, shall serve all the Week after, where it is not in this Book otherwise ordered.

¶ The Collect appointed for any Sunday or other Feast may be used at the Evening Service of the day before.

THE FIRST SUNDAY IN ADVENT. THE COLLECT.

LMIGHTY God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come a-gain in his glorious majesty to judge both the quick and the dead, we may rise to the life immortal, through him who liveth and reigneth with thee and the Holy Ghost, now and ever. A·men.

¶ This Collect is to be repeated every day, with the other Collects in Advent, unto Christmas-day.

THE EPISTLE. Rom. xiii 8.

WE no man a·ny thing, but to love one an·other: for he that loveth another hath fulfilled the law. For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any

ET SICVT MOYSES EX ALTAVIT SERPENTEM IN DESERTO ITA EXALTARI OPORTET FILIVM HOMINIS

PLATE XX.

Two pages (greatly reduced) from the *Altar Book*, type, borders and initials of which were designed by Bertram G. Goodhue, creator of the Cheltenham type. This handsome book was put into type by D. B. Updike and printed by the De Vinne Press in 1896

BRIGHTON
FLORIST

CUT FLOWERS

POTTED PLANTS

MAPLE STREET
AND OAK AVENUE
FAIRVIEW, IOWA

THE SEATS OF
THE MIGHTY

Being the Memoirs of Captain
Robert Moray, Sometime an
Officer in the Virginia Regiment, &
afterwards of Amherst's Regiment.

By GILBERT PARKER, Esq.

Author of Pierre and His People,
When Valmond Came to Pontiac, The
Trail of the Sword, The Trespasser, Etc.

New York: D. APPLETON
AND COMPANY. Mdcccxcvii

PLATE XXI.

A dignified "Colonial" title page by Will Bradley appears at the left; alongside it a specimen from an early
Cheltenham circular of the American Type Founders Company, designed by Mr. Bradley, is shown

eye gives less attention to the lower part of a line of type the descenders were purposely made short in Cheltenham to allow for the longer ascenders. This amputation of descenders, in the opinion of many, detracts considerably from the appearance of Cheltenham, as well as other fonts cut on the lining system.

When composed in words, Cheltenham Old Style is a more legible type than its condensed shape would indicate. Reading
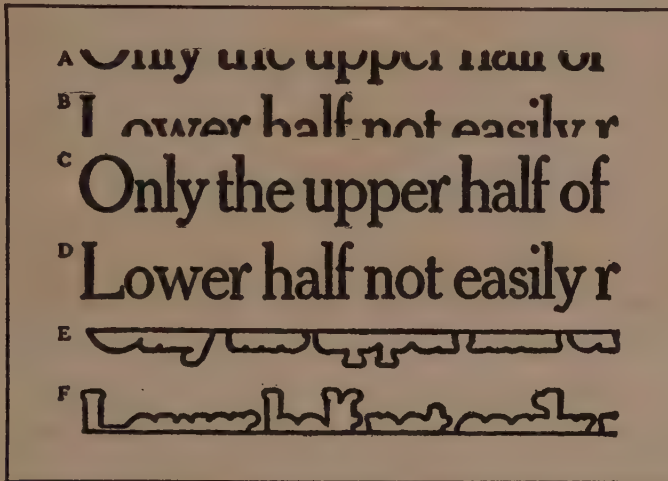
Illustrating greater importance to legibility of the upper half of lower-case letters and the individual outline of words in lower-case due to ascenders and descenders

is a matter of recognizing word forms rather than of spelling out the letters that go to make up the words. In Cheltenham the long ascenders accent the word forms, which accounts for its very good legibility. The illustration herewith appeared in *The Linotype Bulletin,* with accompanying text as follows: "The diagram illustrates what is meant by word forms. Line A can not be read; line B can. Yet in each instance the line is cut at the same point. Line C is the completion of line A; line D that of line B. Line E is the word shape of line A; line F that of line B." It is the individuality of word shapes that accounts for

the legibility of lower-case and the fact that words in capital letters are invariably parallelograms accounts to a great extent for the difficulty experienced in reading them.

As a result of tall ascenders, Cheltenham capitals are rather awkwardly large in relation to the lower-case, and in a solid composition they are undesirably prominent. By themselves, however, they compose neatly and look very good.

While a prominent writer avers the weight of Cheltenham Old Style is achieved by so thickening the lines that delicacy and variety are sacrificed, *The Linotype Bulletin* comments on this as follows: "Composition in it reveals no jarring differences of color; there are no very heavy strokes and no hair-lines in its characters." W. A. Dwiggins considers Cheltenham Old Style only twenty-five per cent efficient; the Century, fifty; Bodoni Book, seventy-five; Bookman, eighty; and Caslon No. 471, and prototypes of monotype and linotype, one hundred. He says the proportions of the capitals are sound, but that the lower-case, close-fitted purposely for space economy, suffers from the same crowding that weakens the effectiveness of Century.

Regarding the character of the letter's appearance, another writer says "The Cheltenham family is Irish, and each member seems capable of playing hod carrier or the gentleman." That is not so; the Cheltenham face does not possess the grace and refinement suggestive of the most polite society. It is a letter emblematic of the masses, one that accomplishes a good day's work—at common labor. It suffices for commonplace printed matter, though it lacks the artistic beauty and feeling reflected by Garamond, Caslon, Cloister, Kennerley and others.

The first announcement of Cheltenham by the American Type Founders Company, issued in 1903, showed but eleven sizes: from eight to forty-eight point. The 1924 catalog shows

twenty-four varieties of the style; indeed, the range of shapes and strength is so extensive as to encourage such statements as "There is a face of Cheltenham to exactly suit one's every need." This is true from the standpoint of emphasis and space considerations, but it disregards taste. Douglas C. McMurtrie says that "The appearance of most magazine and commercial printing will be improved by the simple expedient of denying any variants of the Cheltenham design to compositors."

The Cheltenham Bold is emblematic of brute strength and quite mechanical, but it does not possess anything of strength to compensate for the much better appearance of Cloister and Goudy Bold. The press agent says the Extrabold "meets every requirement formerly fulfilled by the gothics." There are the Mediums, also in extended, condensed and regular shapes, in strength about mid-way between the light face and the bold. If a large letter is necessary and a light effect desired, the Outline and the Inline Cheltenhams are said to be useful.

Cheltenham Wide deserves especial mention as a popular advertising face. Identical in weight with the Old Style, and about the same width as Bookman, it is quite a legible letter. Incidentally, the same capitals are fonted with the Wide and the Old Style. While it is a very good body letter for ordinary advertisements and circulars, the Wide must not be employed indiscriminately, as its somewhat extended formation affects it adversely from an esthetic point of view.

In conclusion, a word concerning Cheltenham Old Style Italic: it is irregular, stiff and odd-looking. The f appears like a wrong font and the r is altogether too compressed. Some of the swash characters may be useful and endurable, but others are quite unsatisfactory, the E being particularly bad.

KENNERLEY

A B C D E F G H
I J K L M N O P
Q R S T U V W X

Y Z

1   Quousque tandem abutere, Catilina, pa-   6
tientia nostra? quamdiu nos etiam furor
iste tuus eludet? quem ad finem sese
effrenata jactabit audacia? nihilne te
nocturnum praesidium palatii, nihil ur-
bis vigiliae, nihil timor populi, nihil
consensus bonorum omnium, nihil hic
munimissimus habendi senatus locus,
2   nihil horum ora vultusque moverunt?   7

⋅≺[TWELVE POINT]≻⋅

3   *Quousque tandem abutere, Catilina, pa-*   8
tientia nostra? quamdiu nos etiam furor
iste tuus eludet? quem ad finem sese
effrenata jactabit audacia? nihilne te noc-
4   *turnum praesidium palatii, nihil urbis*   9
vigiliae, nihil timor populi, nihil consen-
sus bonorum omnium, nihil hic muni-
missimus habendi senatus locus, nihil
5   *horum ora vultusque moverunt? patere*   0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Chapter XIII. *Kennerley*

FREDERIC W. GOUDY, a Chicago bookkeeper in 1896, is today the most widely-known man in typographic circles. His ambition was not to become a C. P. A.; what he wanted to do was to design type and then print beautiful books. So, during leisure hours, he lettered advertisements for the local clothiers and dry goods men—and designed his first type, the Camelot capitals, named after a little print shop he conducted in 1895. This face, a light monotone block letter with rounded, sharp-pointed serifs, was sold to the Dickinson Type Foundry, of Boston, and with lower-case, later added, is still "carried" by the type founders.

With Will Ransom, designer of the Parsons type face, as a partner, Goudy established the Village Press at Park Ridge, near Chicago. In 1903 they issued "Printing," by William Morris. It is a small quarto, and shows the influence of Morris both in the type, known as "Village," and the printer's mark. In 1904 Goudy moved the Press to Hingham, Massachusetts, and two years later he went to New York, where all his equipment was burned in 1908. He managed to resume in 1911, in which year Mitchell Kennerley, publisher, commissioned him to design a font of book type on entirely new lines. The opportunity and the result *made* Goudy, the result being the popular, beautiful and useful Kennerley type, first employed on a folio volume of H. G. Wells' stories, published by Mr. Kennerley. The face was first shown in specimen form and offered on the market by Mr. Goudy, as a personal enterprise, in September, 1911.

Bernard Newdigate, the English critic, says an "intelligent study of Italian models gives us the Kennerley type. This type is not in any sense a copy of any early letter–it is original, but Mr. Goudy has studied type design to such good purpose that he has been enabled to restore to the roman alphabet much of that lost humanistic character which the first Italian printers inherited from the scribes of the early Renaissance."

Upon being commissioned to design the face that resulted in Kennerley, Mr. Goudy is said to have taken his inspiration from the Dutch type Bishop Fell imported for use at Oxford, which he had always admired. As the design progressed, Goudy gradually drew away from the pattern letters, and the finished type, possessing Jenson and Ratdolt characteristics of weight and detail, is more Italian than Dutch. Indeed, H. W. Caslon & Company (of London) offer a font named Ratdolt Roman, which they characterize as being "closely related to Kennerley and Titling Forum." Although not so handsome a face, it does have considerable of the same feeling. The Caslon company's letter, however, is much closer to Ratdolt's than Kennerley. A fine copy of the type of Ratdolt's famous "Kalendario," known as "Incunabula," has, within recent years, been brought out in Italy; John Henry Nash, of San Francisco, uses a font of it on certain limited editions (Plates XXIII.–XXIV. opp. p. 101).

W. A. Dwiggins says that "Kennerley composes into a very good page, but is not quite so satisfactory in the design of its individual characters. It gives a certain high-shouldered effect that is not quite simple and easy. It may stand in the scale at sixty per cent." The author, who has watched this, that and the other type used in the hands of thousands of good, bad and indifferent workmen, is inclined to rate the Kennerley letter considerably higher, and, except for the thickness of the cross

stroke of the capital "T," considers individual characters quite good looking. Indeed, the opinion of most writers and critics is that few types bear inspection so well in the large sizes as Kennerley, and as type characters are considered more in detail in large sizes than they are in small sizes this fact would seem to indicate that the letters themselves are good.

NICOLAS JENSON'S Roman letter used in Venice in the 15th Century unites in the fullest degree the necessary qualities of line and legibility. He gives us the high-water mark of the Roman character: from his death onwards Typography declined till it reached its lowest depth in the ugliness of

NICOLAS JENSON'S Roman letter used in Venice in the 15th Century unites in the fullest degree the necessary qualities of line and legibility. He gives us the high-water mark of the Roman character: from his death onwards Typography declined till it reached its low-

Eighteen point Kennerley compared with same size Caslon (471)
illustrating how more words are possible in the same space as a result of the
close fitting quality of the Kennerley type

Kennerley has one decided advantage that is not apparent on the face, to fully appreciate which requires some experience with the letter. When composed into words, the letters, which are of perfectly natural form, appear to lock into one another with a closeness very common in early types but quite rare in modern ones. This permits of closer word spacing, which assists one in avoiding "rivers," those white gaps where spaces appear at the same point in several succeeding lines, giving a page the appearance of being not one unit, but several. This close fitting feature permits of more words to the line than most types of identical point or face size, as is indicated above.

The legibility factors, strength of color and openness, are in Kennerley enhanced by long ascenders and descenders. This involves the subject of the point line, regarding which Goudy comments interestingly in his publication, *Typographica:* "Has the fixed lining principle in types any real value to the majority of printers? Practically none. The saving in time at infrequent intervals is never sufficient to make up for the loss of design at all times. When manuscript book writers formed their letters, the short ones, like n, o, s, etc., were usually low and small, while ascenders and descenders were noticeably protracted, resulting in a wide lane of white between the lines. Capitals were not so high as the ascending letters (this is true of Kennerley, and it helps if capitals appear in the body), and these characteristics were copied by the early makers of type. This broad white space added materially to the legibility of the text. Whatever worked for legibility then must certainly obtain now. To put all designs of any one body on the same line is to say that all descenders of various faces on that body must be identical in length, and that descenders are so unimportant that they may be lengthened or shortened without perceptibly affecting design. A comparison of original Caslon with recut lining Caslon is ample evidence to the contrary." Incidentally, there are two sizes of the eighteen point Kennerley, the larger one, with shorter descenders, being effective where twenty-four point would be too large.

The Kennerley face is essentially a book letter of strong, yet unobtrusive, well-formed serifs and firm, light strokes. Though Kennerley is not at all bold, it is a solid looking type such as, we believe, William Morris would have approved. Kennerley has few strange features that are at all likely to awaken prejudice on the part of the reader, and its weight and color are such that it shows up well when printed on enameled stock.

PRINTING

PRINTING, in the only sense with which we are at present concerned, differs from most if not from all the arts and crafts represented in the Exhibition in being comparatively modern. For although the Chinese took impressions from wood blocks engraved in relief for centuries before the wood-cutters of the Netherlands, by a similar process, produced the block books, which were the immediate predecessors of the true printed book, the invention of movable metal letters in the middle of the fifteenth century may justly be considered as the invention of the art of printing. And it is worth mention in passing that, as an example of fine typography, the earliest book printed with movable types, the Gutenberg, or "forty-two line Bible" of about 1455, has never been surpassed. ❦Printing, then, for our purpose, may be considered as the art of making books by means of movable types. Now, as all

b

PLATE XXII.

Page from *Printing* (essay by William Morris), the initial product of the Village Press, in which at the time (1903), Will Ransom was associated with Frederic W. Goudy

ATDOLT ROMAN, in which letter this page is composed, is a new face named after the distinguished Venetian Printer Erhardin Ratdolt, the contemporary of Nicolas Jenson. As in the case of his confrère, the works of Ratdolt are eagerly sought after by lovers of the beautiful typography of the fifteenth century Venetian printers. Much controversy has ranged around, and much ink has been spilt over, the date of the earliest books printed in Venice by Jenson and John and Windelin of Speyer, who, with Ratdolt, were the first printers to practise the art and craft in Venice. Jenson's Decor Puellarum, a book of instruction to young girls how best to rule their lives, gives the date

GUTENBERG BIBLE ⁄ MCCCCLV

Like certain of the rare elements, the existence of the Gutenberg Bible was forecasted long before the first copy was discovered in the library of the eminent Cardinal Mazarin. So it has been named the "Mazarin," and sometimes the "forty⁄two line" Bible. Call it a curiosity, if you will, this replica page from the first printed Bible — and perhaps the first book printed from movable types. Or revere it as a souvenir of that mighty invention that swept civilization into accelerated stride. Or marvel at the noble format and the majesty of margin and the deathless black of an ink that dried on the page forty years before Columbus wandered westward — just as bow and arrow and arquebus launched in England the Wars of the Roses! But open your eyes wider, gaze into the perspective of the dim years and appraise it as a well⁄nigh superhuman achievement of one inspired man. For the original of this page, so faithfully reproduced by the cunning of the engraver as to the black of the type and the colored accents of the illuminator, represents more than

The largest present-day use of Kennerley appears to be on advertising of the better grade for national magazines. It is not a very satisfactory letter for general job printing, and is by no means so versatile as Caslon or Cloister, being more suggestive of free lettering, but for large display—broadsides, posters and composition of similar nature—it is a letter par excellence.

Kennerley italics are among the most beautiful. Apparently they were influenced by those of Aldus Manutius, the inventor of the italic form of type face. At the start, it is interesting to learn, the italic form of letter was known as Venetian, from the fact that Aldus was a resident of the city of Venice, but it was later dedicated to the State of Italy to obviate any dispute that might in after years arise among the various nations as to its origin. It is known as italic throughout most of the countries of Europe, but the Germans persistently call the sloped form Cursive, likewise designating roman as Antiqua. The object of the invention of italic type was to save space and thus permit the printing of smaller books that would be within the reach of a greater number than were then able to own books.

For some years Mr. Goudy himself was the sole source of supply for the Kennerley type. At one time, if we remember aright, he had it cast in England. Several years ago Mr. Goudy was employed by the Lanston Monotype Machine Company as advisory head of its type designing department. One advantage coming from this connection was that the Kennerley was made available to monotype machine owners. Indeed, the adaptation of the face to machine work is a great achievement, particularly since the Monotype Kennerley has been so cut and aligned as to work perfectly with the original foundry letter.

GOUDY OLD STYLE

A B C D E F G
H I J K L M N
O P Q R S T U
V
X
Z

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne
te nocturnum praesidium palatii, nihil
urbis vigiliae, nihil timor populi, nihil
consensus bonorum omnium, nihil hic

⊷[12 POINT]⊷

Quosque tandem abutere, Catilina, patien-
tia nostra? quamdiu nos etiam furor iste
tuus eludet? quem ad finem sese effrenata
jactabit audacia? nihilne te nocturnum
praesidium palatii, nihil urbis vigiliae, ni-
hil timor populi, nihil consensus bonorum
omnium, nihil hic munimissimus habendi

W
Y
&
b
d

a
c

e f g h i j k l m n o
p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Chapter XIV. *Goudy Old Style*

PRACTICAL, serviceable and good looking, the Goudy Old Style is deservedly popular. Not the best book letter by several, it represents what was termed "the triumph of an earnest effort to produce a type face that would be equally at home when used for the modest business card, the dignified letter-head or for de luxe booklets and catalogues." Thanks to a certain decorative quality, largely due to the characterful serif formation, it is an excellent type for general commercial printing. It is, moreover, one of the faces most frequently seen in national advertising mediums.

Designed, as the name suggests, by Mr. Goudy, this type face was placed on the market by the American Type Founders Company in 1916. Although it has a noticeable affinity with the classic roman designs of the early Italian printers, Goudy Old Style is neither an adaptation nor a prototype of any other face. While it has some of the characteristics of the Kennerley type, it is lighter in color, more regular in its design and less monotone, hence it shows to better advantage in the smaller sizes. Furthermore, it has a so-called "flowing" quality all its own. One writer characterizes it as "gloriously feminine, free and graceful, with a beauty more than skin deep."
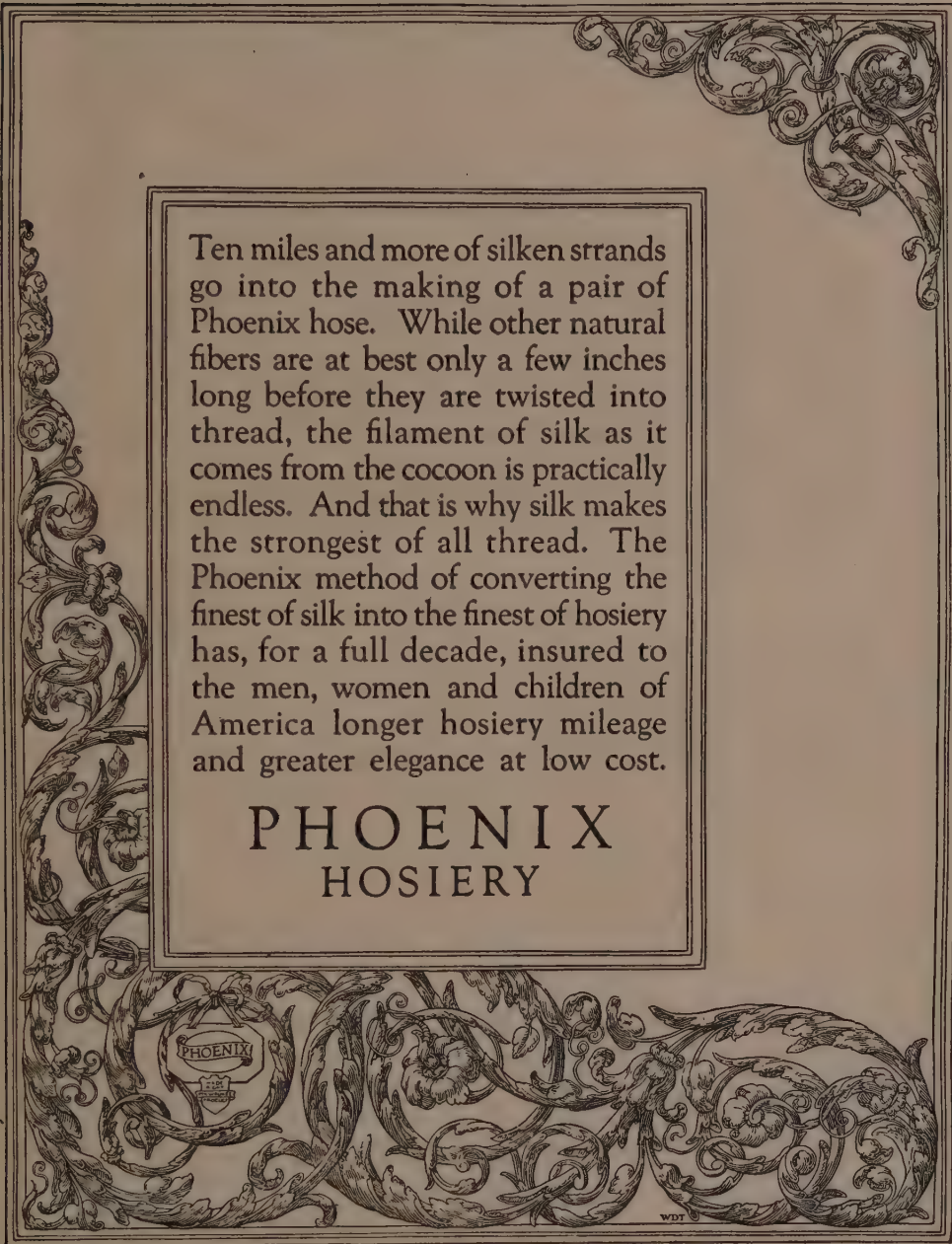
W. A. Dwiggins writes that "Goudy Old Style may be said to be one hundred per cent good in the design of individual letters. When composed in a body, the characters, individually graceful, set up a whirling sensation that detracts somewhat from legibility. That is to say, the curves are perhaps too soft

and round, and they lack a certain snap and acidity. The color of the face is excellent. The capitals, when used alone, compose into a strong and dignified line." The excellence of the Goudy capitals, in fact, recommends the face to the printer who must intersperse display lines of all capitals with those of lower-case and, sometimes, set an announcement, card, title-page or cover design wholly or partially in the capital alphabet.

There is a note of the mechanical and precise about Goudy Old Style which is in part responsible for its lack of great favor in the more esthetic circles. Look carefully through the entire alphabet, however, and you do not find a single character that is freakish. The letters are somewhat large, partly as a result of the shortened descenders, and the counters are open; the light shines freely through each character and defines the lines that give it form. These important factors of legibility compensate in some measure for the whirling sensation referred to.

Another thing that makes Goudy type valuable is the fact that it is obtainable in series. The family now numbers ten, all good looking. We have purposely avoided much consideration of the bold-face members of type series because they are in the main derived from light face letters of the same general form and, furthermore, because until the last few years there were not any really distinguished bold designs. Probably the stimulating effect of recent increased interest in advertising typography is responsible for the three handsome bold types now available to printers: Cloister Bold, Goudy Bold and Garamond Bold. At present, the Goudy seems most popular and is characterized by Mr. McMurtrie, for one, as the best of all bold fonts.

To see entire advertisements in national magazines, indeed even a brochure for the Locomobile car, composed entirely in Goudy Bold is a tribute of no mean importance. Its beauty of

Ten miles and more of silken strands
go into the making of a pair of
Phoenix hose. While other natural
fibers are at best only a few inches
long before they are twisted into
thread, the filament of silk as it
comes from the cocoon is practically
endless. And that is why silk makes
the strongest of all thread. The
Phoenix method of converting the
finest of silk into the finest of hosiery
has, for a full decade, insured to
the men, women and children of
America longer hosiery mileage
and greater elegance at low cost.

PHOENIX
HOSIERY

PLATE XXV.
A typical advertisement by Glen Buck, emphasizing the effectiveness of
Goudy Old Style in advertising typography

The City of the Future

Values of the Future

PLATE XXVI.
In the bold fonts of Goudy, Cloister and Garamond, typographers have bold faces of esthetic merit. With a popular, effective style of art, Goudy Bold makes a consistent ensemble of this advertisement.

form compensate for its depth of color, which is not so intense as in most earlier bold types. This sturdy and handsome letter is based on the Old Style, as evident in the proportions of the letters and serif formation. There is, in fact, a close relationship of feeling throughout the entire series, which, except for the Old Style, was designed by that pre-eminent developer of type families, Mr. Morris Benton. Incidentally, a bold face variation requires an entirely different treatment than that necessary in the basic design, and almost as much originality.

Sufficient credit has not been given to Morris Benton, who has never sought or been thrust into the limelight, despite his great service to printers. Born in 1872, he was graduated from Cornell in 1896 and entered the employ of the American Type Founders Company, at Jersey City, as assistant to his father, Linn Boyd Benton, inventor of the matrix cutting machine which revolutionized type cutting in quality as well as in economy. A distinguished designer, Morris Benton excels in adjusting and modifying the artists' letters to type limits, in short, placing a design on metal while preserving the spirit of the drawing.

While Goudy Bold finds ideal companionship in the Old Style, it makes an admirable display face for Caslon body, the bold Caslons being stiff in comparison. Admirers of Bookman also find it a suitable and effective companion. The fact that the bold outsells the light fifty per cent is not surprising because it is so effective with any old style. Both Goudy Old Style and Goudy Bold have especially good italic alphabets, notable for an unusual combination of grace and legibility.

No member of this Goudy family is available for machine work; the Monotype No. 38 bears little resemblance to foundry Goudy. "Laclede," cut by Robert Wiebking, is similar to the Old Style, and is offered by Barnhart Brothers & Spindler.

ELZEVIR No. 3

Mergenthaler Linotype Company

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z

1 6

2 7

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum

11 POINT

3 8

4 9

5 0

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munimissimus habendi senatus locus, nihil horum

a b c d e f g h i j k l m

n o p q r s t u v w x y z

Chapter XV. *Miscellaneous Fonts*

TYPE LORE is now near conclusion. Mediocre fonts, types that do not have a pedigree, so to speak, types but infrequently seen and types that contribute nothing essential to the lore of the craft have been disregarded. There are still a few, however, deserving of recognition because of distinguished design or because they are essential to the completeness of the text from a historical standpoint, and in spite of the fact that they are but seldom seen.

First among these type faces is the Elzevir No. 3 series of the Mergenthaler Linotype Company, representing a distinctive form of roman, different fonts of which, generally known as French Old Style, have followed that cut in 1878 by Gustave Mayeur, Paris, the basis of the Linotype face. Mayeur, who had spent years studying Elzevir books, attributed to one of them (published in 1634) the inspiration for his own font. Some say Van Dijk cut that particular Elzevir face, but DeVinne states the Mayeur letter is quite unlike the face Van Dijk cut for the Elzevirs or to types commonly used in the seventeenth century and clouds the derivation of the form with the statement that Garamond and Sanlicque also cut types for them.

The Elzevirs, of Holland, were among the greatest of early publishers. Various members of the family operated in different Dutch cities during the seventeenth century, Louis, founder of the line, publishing at Leyden from 1583 to 1617. Most famous of the Elzevirs was Daniel, grandson of Louis and the son of Bonaventure; he was both printer and publisher, first at Leyden

and then at Amsterdam, from 1652 to 1680. On the whole, the family is noted for small books, with narrow margins, closely set type and engraved title pages. They were not so concerned about producing beautiful books as with making them within the reach of many, hence their plain, legible type and the fact that twelve hundred editions are credited to them.

Some characteristics of the so-called Elzevir type, revived by Mayeur and reflected in the Linotype face of the name, are its rather condensed form, short ascenders and descenders, the stubby serifs, few hair-lines and stems manifestly cut to stand wear. The letters appear tall and yet space between strokes of the lower-case seems ample. There are no useless lines, no frills or degrading oddities; in short, the all-important consideration in its design seems to have been clarity. The Linotype company really deserves considerable credit for its Elzevir.

Like Cheltenham Old Style, the Elzevir No. 3 is best suited for narrow pages, and in consequence of its open nature and the large size of the lower-case, should always be leaded. Both old style and modern figures, and a full complement of swash characters, often useful and appropriate, are available.

FORUM TITLE

A statement often quoted is that "the glory of the roman alphabet is in its capitals" and when we look upon a group of Forum type, available only in *majuscules,* we are encouraged to regard the statement as a fact. It is generally considered that no type matches the beauty of proportion evident in the capitals of the ancient Roman stone cutters, particularly those of the Trajan column. Although, as Mr. Goudy, designer of this most beautiful of capital fonts, says, "a comparison between Forum and the Trajan inscription reveals differences in the forms of

different letters," there is a close resemblance in spirit. The first type modeled after classic inscriptions, Forum is a substantial letter with hair-lines about one-half the thickness of stems and beautifully formed serifs. Showing to fine effect in the larger sizes, Forum Title is the type de luxe for title pages, dignified posters (Plate XXVII. opp. p. 112) and fine covers.

Civilite Type

A "fancy" type face of historical significance is the American Type Founders Company's Civilite, an accurate copy of type Robert Granjon cut in 1557 to imitate the semi-formal writing then in vogue. The fidelity of his type to the fanciful French court hand made it popular for poetry and books of instruction for children, serving as a model of handwriting. Obviously, the face is suitable only in certain lines of work. In consequence of the extreme height of the capitals and length of descenders it is necessary—if the lines are brought closely together—to print in two forms: odd-numbered lines in one and even-numbered lines in the other, either with two separate impressions or, as is sometimes possible, by locking the two forms together and swinging the sheet after the first impression. The larger letters thus overlap, thereby simulating the effect of handwriting.

Goudy Handtooled

Expressive of various "shadowed" fonts in which the stems are formed of two lines, light and heavy, is the American Type Founders Company's Goudy Handtooled. Such types are based on one cut in the year 1746 by Fournier-le-Jeune, whose many fancy types attained an enormous vogue. Goudy Handtooled may be used to advantage for headings and initials, and display in fine advertising, where its modest decorative quality and its

strength without boldness often make it desirable. Barnhart's Caslon Openface (unrelated to Caslon, however) is of the same style, but lighter and better adapted to job work, although not so satisfactory for advertising. This type face was originated by G. Peignot & Son, Paris, and by them named Moreau-le-Jeune for a famous engraver after whose lettering it was modeled. A very handsome face of this persuasion is Goudy Open, not of the American's Goudy family, but one offered by Mr. Goudy and the Monotype company. The inspiration for this letter is said to have been a single line under an engraving in an old French book, but in design it follows Goudy Modern, a letter of strength similar in feeling to Bodoni, although rounder.

Cooper Black

Among the most popular type designs of the present time are the Cooper faces of Barnhart Brothers & Spindler. For years Oswald Cooper has been drawing a characterful, original bold letter, greatly in demand and widely imitated. Messrs. Murray and McArthur, of Barnhart's, saw possibilities for a type of this nature and requested Mr. Cooper to design Cooper Black.

"I did not," says Cooper, "see much chance of reproducing in metal the many accidentals of lettering without arriving at a tiresome effect from the too frequent repetition of the same quirk and curve. The charm of a lettered page is partly due to the variety that can not be avoided, but that kind of variety is impossible in a printed page. While people have seen in the faces a suggestion of lettering, it comes from the construction of the letters rather than from their execution."

In addition to its extreme blackness and wholly original serif construction, Cooper Black has a decided distinction: the height of the lower-case characters is considerably greater than

the proportions considered standard, even with the shortened descenders. Cooper started out to design the Black according to rule, but the lower-case fell so short of the weight he wanted he says it pleased him when Mr. McArthur suggested that he overturn tradition and give the lower-case the height and the weight that it needed, regardless of the height of the original light face roman brought out the previous year.

Cooper Black is striking and effective on big ads., informal posters, broadsides, car cards and the like. As to its use certain considerations must be set forth. There is so little white in the letters themselves that little is required between them, and for that reason letter-spacing is inadvisable; in fact, it would make a spot of each letter. The face permits, even invites, cramping. It is not a legible face in body, in fact its main virtue in the mass is attention value; and its employment in that way should be a matter of discretion. Being heavier than the majority of bold faces, Cooper Black needs as companions heavier than average body types, preferably, also, monotone faces like Bookman or Old Style Antique. Though not so closely related as is usually the case between members of type families, Cooper Old Style is appropriate, while Cheltenham Wide is a fair associate.

Cooper Old Style

Rugged strength and character make Cooper Old Style an effective medium for giving distinction within the bounds of good taste to a considerable range of advertising and general commercial printing, though, of course, it is not so versatile as such types as Caslon and Cloister. In no sense or detail is this face copied or adapted; Cooper Old Style is the child of Oswald Cooper's brain and the extensive use of this letter is therefore the more complimentary to him. Its free nature--the

face is less "typey" than the average font—and the shortness of its descenders prohibit the classification of Cooper as a book type face. One letter, the lower-case e, is often criticised.

Cooper Old Style Italic

This font matches the weight of the old style, has the same rugged, free and distinguished character and, like it, is entirely original. There are small innovations in number, and there is one decided distinction from italics of the past. Usually only the descending letters fall below the line, but in Cooper italic parts of some of the lower-case characters which are normally kept on the line are dropped a little below, the final elements of the h and n, for instance. Regarding this letter, Mr. Cooper writes: "The italic is the only one in which I have permitted myself much of the freedom of rendering commonly associated with hand-lettering. Italic is so much closer to the parent pen form than the roman that freedom is almost the life of it. The italic has an effect of width approximating that of the roman font, which I think is an advantage in these days when italic is employed comparatively little for mere emphasis and mostly for variety in display." Cooper aptly says his types are meant for "far-sighted printers who have near-sighted customers."

Benedictine

The author does not confess any great enthusiasm for the Benedictine letter, although he recognizes in its development a fine-intentioned, intelligent and progressive attitude on the part of the Mergenthaler Linotype Company. Designed under the personal supervision of E. E. Bartlett, director of Linotype Typography, it is adapted from types of Plato de Benedictus, of Bologna, who issued thirty-three books from 1487 to 1495. The

EXHIBITION
OF AMERICAN
PRINTING

❦

UNDER THE AUSPICES OF THE
AMERICAN INSTITUTE
OF GRAPHIC ARTS
AT THE
NATIONAL ARTS CLUB
119 EAST NINETEENTH ST′
NEW YORK CITY
MARCH 28 TO APRIL 14′MCMXVI

❦

OPEN TO PUBLIC
10 TO 6 P.M. 8 TO 10 P.M.

PLATE XXVII.
The "monumental" effect of Mr. Goudy's beautiful Forum type is demonstrated by this impressive poster

EARLY PRINTERS
IN THE CITY OF
VENICE

From Dibdin's Bibliographical Decameron
THE FOURTH DAY

❦

℘SPEAKERS:
Lysander
Philemon.
Lisardo.
Almansa.

℘COMMENTS:
John de Spira, parent of the Venetian press.] This point, I submit, is now triumphantly established by the existing privilege of the Senate of Venice, granted to John de Spira, of the date of September the 18th, 1469. A copy of this privilege was transmitted to Denis, by the Abbé Morelli, & appears in the *Suffragium pro Johanne de Spira Primo Venetiarum Typographo, Vienna*, 1794, 8vo. of the former. It is too important not to occupy some twenty lines in this present note. Le voici¹ '1469, *Die 18 Septembris.* Inducta est in hanc nostram inclytam civitatem ars imprimendi libros, in diesque magis celebrior et frequentior fiet, per operam studium et ingenium Magistri Ioannis de Spira, qui ceteris aliis urbibus hanc nostram praelegit,

LYSANDER

T IS now really time to notice the rise & early progress of the typographical art in one other great Italian city: and you will perhaps readily give a guess in what other city this may be?

PHILEMON
LISARDO } Venice!

LYSANDER

℘Twice accurately spoken! 'The nurse (as Philemon the other day not inaptly expressed it) of ten thousand useful & elegant arts, the central mart of European commerce, the city both of Jenson and of Titian, it was reserved for Venice to give a different turn, and to adopt a purer style, in the productions of its first printers.' All hail to thee, JOHN DE SPIRA, parent of the Venetian press! * I see thee yonder, in

ubi cum coniuge liberis et familiâ totâ suâ inhabitaret, exerceretque dictam artem librorum imprimendorum : iamque summâ omnium commendatione impressit *Epistolas Ciceronis*, et nobile opus *Plinii de Naturali Historia* in maximo numero, et pulcherrima litterarum forma, pergitque quotidie alia praeclara volumina imprimere; adeo ut industria et virtute huius hominis, multisque praeclarisque voluminibus, et quidem pervili pretio, locupletabitur. Et quoniam tale inventum aetatis nostrae peculiare et proprium, priscis illis omnino incognitum, omni favore et ope augendum atque fovendum est, eidemque Magistro Joanni, qui magno urgetur sumptu familiae, et artificum mercede, praestanda sit materia, ut alacrius perseveret, artemque suam imprimendi potius celebriorem reddere, quam desinere, habeat; quemadmodum in aliis exercitiis sustentandis, et

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PLATE XXVIII.
Initial text page of booklet by Bruce Rogers introducing Italian Old Style.
The initial was made from monotype ornaments and photographed in
reverse color to give effect of early Italian wood cut initials

types of Benedictus, whose name, before being Latinized, was Francesco di Benedetti, were first enlarged by photography and then faithfully followed. Benedictine is rather heavy for book printing, and the fact that some of the characters, notably the lower-case h and k, depart considerably from recognized form also restricts the use of this face. Fonts possessing pronounced individual eccentricities have not been able to survive in the past; only type faces without "features," so to speak, seem to last. Printers whose equipment is not unrestricted must choose faces of more conventional design, suitable on a wider range of work. Benedictine Book is much better, in fact has excellent weight. The roman capitals are meritorious, those of the Book being excellent examples of the Venetian form. The italics are stiff and show too great a difference in the width of characters which are usually closely related, the e, for instance, appearing quite too thin and small in relation to the lower-case o.

The Cochin Types

Monotype Cochin is an interesting period face, following a font, modeled on eighteenth century copperplate engraved lettering, cut by the Peignot foundry, Paris, in 1915. Named after Charles Nicholas Cochin, who designed lettering of this kind for Louis XV., Cochin types are no spiritless imitations of forerunners and have none of the affectations to which many copies of eighteenth century elegance have degenerated. The Monotype Cochin, designed by Sol Hess, is wide and round; the capitals are large in relation to the lower-case, the ascenders being longer than the descenders; the serifs are pronouncedly sharp. Similar in design, but more condensed, is the Nicholas Cochin Roman of the London Caslon foundry, the ascenders of which are extremely high. Cochin types are occasionally useful

when a copperplate effect in typography is desired, especially with "shadowed" and other ornamental faces developed during the period of Louis XV. This eighteenth century French style, dominated typographically by Fournier, is the least marked by foreign influence and, so, most representative of all. To impart a real French aspect to typography, desirable on advertising of millinery, perfumes, rouge and for modistes, one should have Cochin and adaptations of Fournier's types and ornaments. The script-like italics are a refreshing change, where appropriate; in fact, Cochin types as a whole are worthy equipment for printers whose business justifies a reasonably wide range of faces.

Italian Old Style

It seems appropriate that we should close with reference to Goudy's interesting Monotype face, Italian Old Style, the latest appeal to the many-sided taste in the selection of types. Bruce Rogers, who executed the booklet introducing the face (Plate XXVIII. opp. p. 113) writes: "The new type, though showing the study of several of the early Italian types, reminds me most of Ratdolt's fine roman." The characters are full and round, so, with long descenders and good color, Italian scores as a book type. Some rate it Goudy's masterpiece, but, because there are equally fine book fonts that are more versatile, the author does not. Italian Old Style has a few displeasing features, notably the line atop A, the odd sweep of the tail of the R and the shortness of the t. The italic font appears too wide and the v and w seem eccentric, whereas the angular appendage at the top of the p is rather irritating. However, the face is one that will impress you more the oftener you see it, because you forget the details and begin to view it more in the mass, which is, of course, the way the merit of a book type should be considered. (Thirty!)